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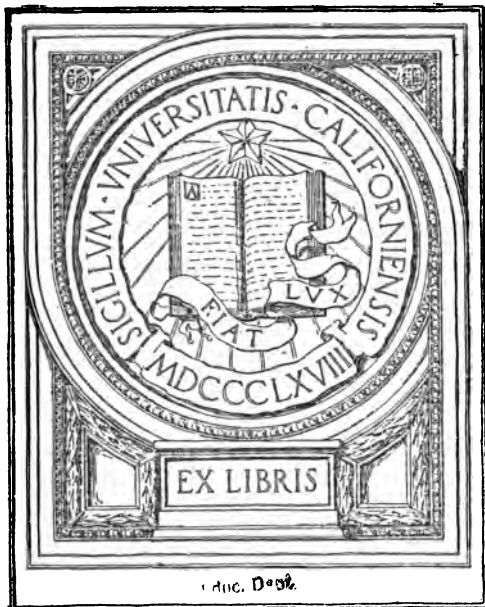
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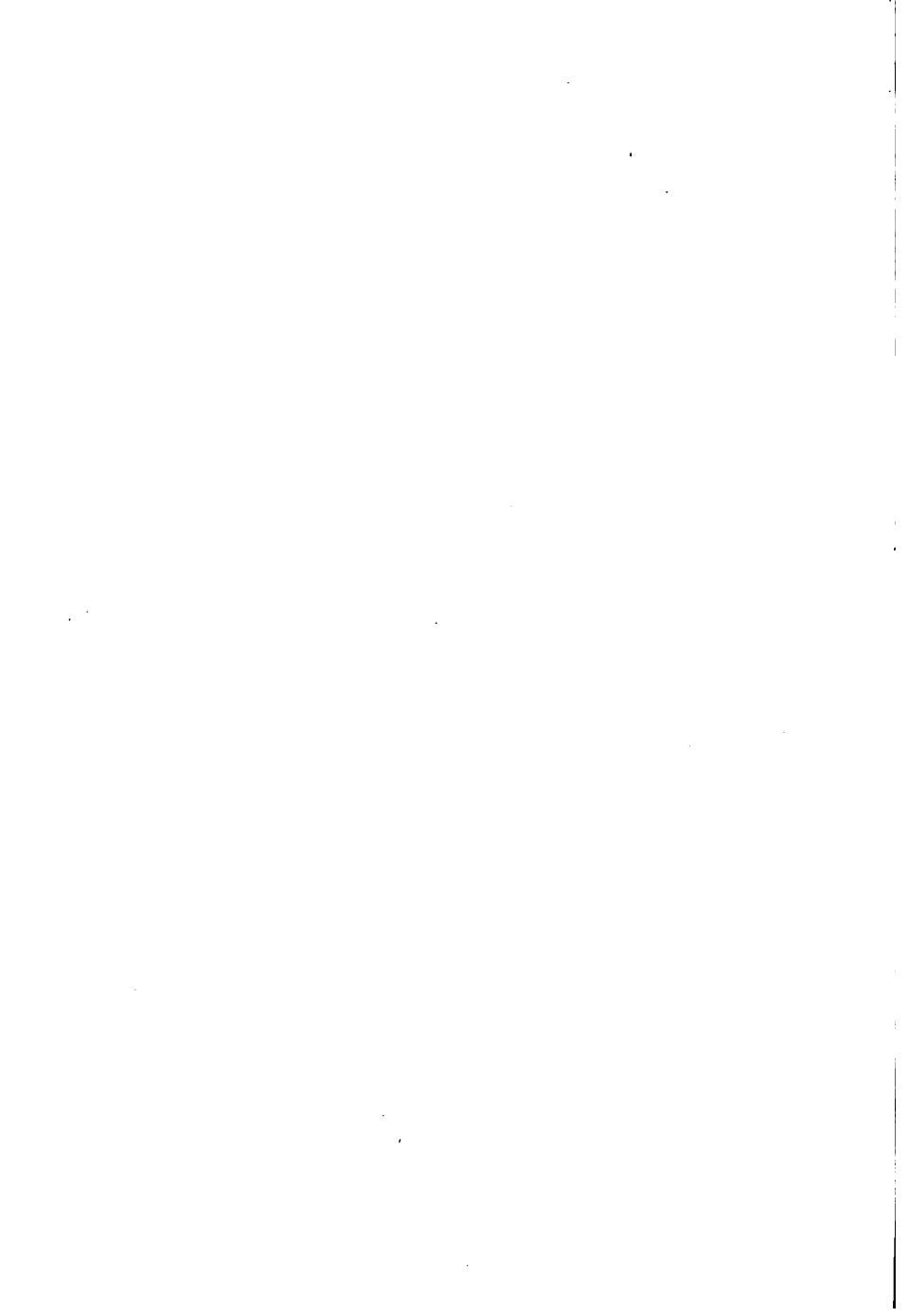
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EFFECTIVE ENGLISH JUNIOR

BY

PHILANDER P. CLAXTON

AND

JAMES MCGINNISS

Look in thy heart, and write.

—SIR PHILIP SIDNEY

ALLYN AND BACON

BOSTON

NEW YORK

CHICAGO

ATLANTA

SAN FRANCISCO

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PREFACE

THIS book aims not only to teach English but to inculcate in the pupil ideals of service, industry, and courtesy, right habits of thought, and a generous social attitude toward his environment.

To this end, the exercises utilize as many phases of life as possible. Home, school, vacation, work, play, travel, pictures, conversation, correspondence, prose, poetry, dramatization, pageantry, the movies, behavior, vocational motives — all are made to contribute to the material about which the pupil is asked to speak or to write.

Many of the Exercises are in the form of definite problems or projects, but monotony is avoided and inspiration secured by variety in subject matter and in method of approach. The book aims to give the pupils the foundation of a liberal education while training them in the discipline of a systematic study of English.

Since Cicero's time, certain principles of rhetoric and composition have been accepted. These principles are found in most works on English, and radical departure from them would seem revolutionary. This book accepts these general principles as its basis, but it takes its material for practice and illustration not from time-worn sources but from the present-day experiences of boys and girls.

This does not mean that the work is limited to the pupil's daily routine. A conscious effort is made, while teaching the practice and principles of effective English, to develop

the pupil in various ways. American and foreign scenes, customs, and manners are made the basis of many exercises. Good breeding, good citizenship, and good English usage go hand in hand, and the pupil is encouraged to practice them all.

P. P. C.
J. McG.

APRIL, 1921

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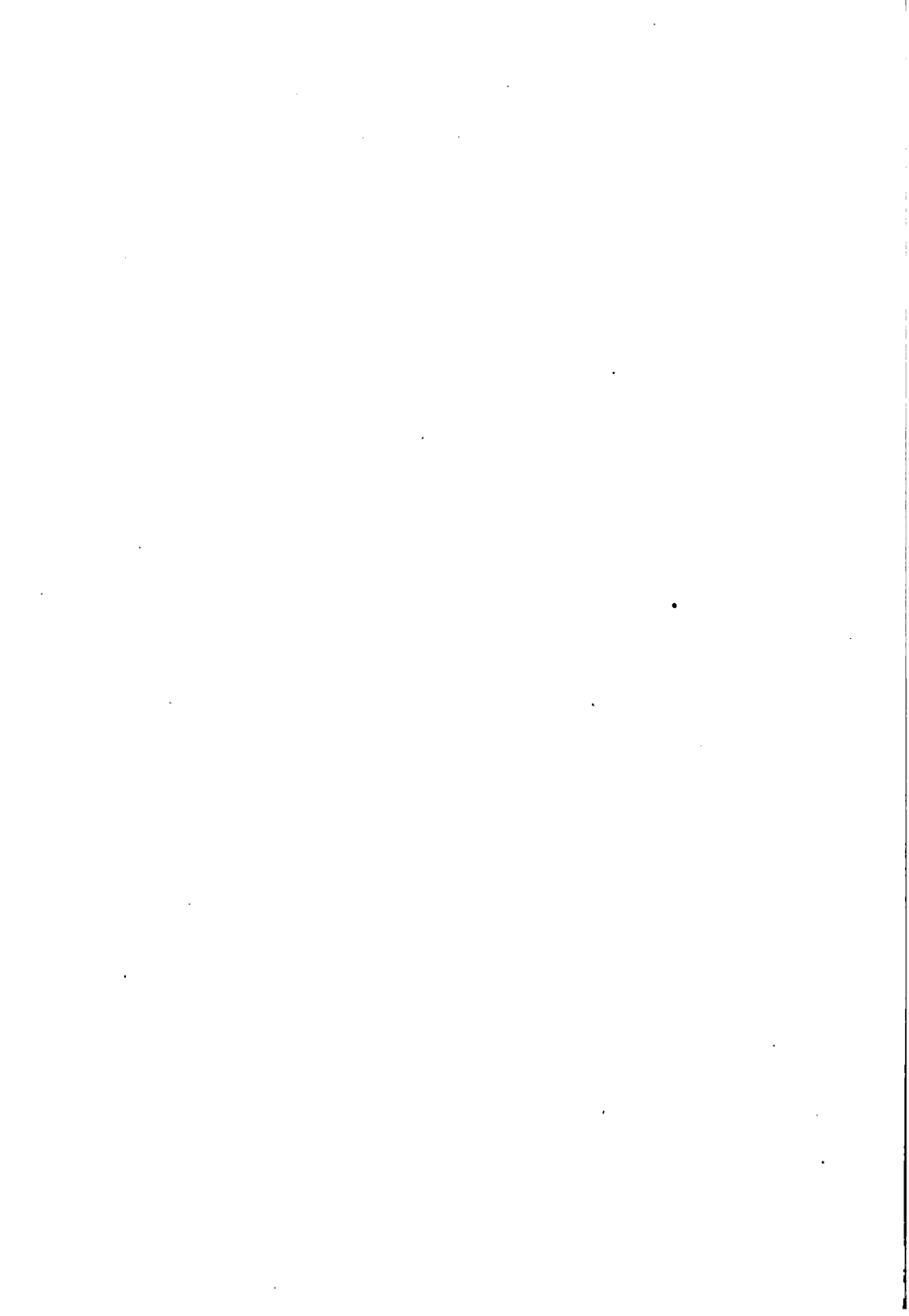
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EFFECTIVE ENGLISH, JUNIOR

CHAPTER I

THE USE OF EFFECTIVE ENGLISH

We have use for but one flag, the American flag. We have room for but one language here, and that is the English language.

— THEODORE ROOSEVELT.

Cultivating Good English. — The pupils who are to study this book love our country and revere its flag. They should cultivate its language.

English is the language of America. When it is purely spoken or written it is called *good English*. When good English is so used as to produce the best possible effect, it is called *effective English*.

Making English Effective. — The study of effective English deals with three things: talking, speaking, and writing. In talking, you say what you think, just as it comes to you. In speaking, you plan what to say.

To make your use of English effective, it will be well to keep in mind the following suggestions:

1. In talking, *aim to use nothing but good English*. In all your conversations, make it a point to say what you have to say in the best possible way.

2. In speaking, whenever opportunity offers, *prepare to speak briefly and clearly*.

3. In writing, keep one purpose always before you : — *try to write just what you mean.*

Three Illustrations. — Perhaps you will get a better understanding of what is meant by effective English, or the lack of it, by studying the illustrations that follow :

I. *He Did Not Talk Well.* A patron in a department store listened with interest to the young salesman who sold her some fine furniture, although she could not repress a smile at the awkwardness of his speech. Later she met the proprietor of the store and said to him that she thought he might well be proud of so capable a salesman.

"We know his worth," said the merchant. "We pay him fifty dollars a week, and he earns it. But we could better afford to pay him five thousand dollars a year, *if he would only use good English.*"

What difference did it make? When this salesman was a boy at school he probably said to himself, "What difference does it make how I talk?"

He may not yet see it, but it has made a lasting difference to him in salary and hope of promotion. He now earns just half of what he might easily earn if he had learned to talk well. And besides, he has killed all chance of any great promotion as a salesman.

II. *He Knew How to Speak.* Many a high school pupil says to himself, "Why should I learn to speak? I do not expect to be a speaker."

This is just what a high school boy thought, who later became an officer in the army. But he found that the training he had received in his debating society was of great value to him. It was while he was stationed in Alaska, at a time when there had been much sickness among the soldiers under his command. The Arctic cold was unusually severe and both fuel and food were

scarce. The men had some cause for complaint and were disposed to mutiny.

It was a time of great danger. The young officer called his men together and made a brief speech in which he appealed to their loyalty. *His two-minute speech brought the men to reason.* Everybody then took hold cheerfully, and all difficulties were easily met.



Photograph by Elmer L. Foote.

STAND YOUR GROUND!

EXERCISES BASED ON PICTURES

An Effective Speech. — At sunrise on April 19th, 1775, Captain John Parker and fifty minutemen met on Lexington Common to oppose eight hundred British soldiers under Major Pitcairn. In a brief but effective speech Captain Parker said: "Stand your ground. Don't fire unless fired upon. But if they mean to have a war, let it begin here." Ordered to disperse, the Americans stood their ground. The British then fired, killing or wounding sixteen minutemen. The stone on the Lexington green marks the spot where Captain Parker stood.

(a) *The American Spirit.* Discuss in class the subsequent events of that terrible day. Then prepare a speech of not more than one hundred words on Lexington and Concord.

(b) *Interesting Readings.* Ralph Waldo Emerson's *Concord Hymn*; James Fenimore Cooper's *Lionel Lincoln*, describing the day's fighting.

III. *Writing Just What You Mean.* The United States Government prints a line upon the postal card to direct how to use it. From time to time since its first issue this sentence has been rewritten by the Post Office Department in the attempt to make the instructions clearer. Seven such attempts are here given :

Nothing but the address can be placed on this side.

Nothing but the address to be on this side.

Write only the address on this side.

Write the address only on this side, the message on the other.

Write the address on this side, the message on the other.

This side for address only.

This side of card is for address.

If our Government has tried so many times to say just what it means when it writes a single sentence, *is it not worth your while to try to say just what you mean when you write?*

EXERCISE IN TALKING

(a) *Class Conversation.* Hold a class talk on the importance of talking, speaking, and writing. Each pupil may discuss one or more of the following topics in a one-minute talk :

1. Relate some instance that you know of, or that you have read or heard about, where it made a difference whether or not good English was spoken.

Or you may think out a case in which it would make a difference.

2. Recall from your knowledge of history, or from everyday life, an example of how a carefully prepared speech has influenced men.

Has any speech, address, lecture, or sermon been of special value to you? Tell about it.

3. Bring to class some examples of good writing, the best you know of. Say why you think so.

Class Criticism. Decide by ballot, without discussion, who made the best talk, or gave the most satisfactory answer to any or all of the points in the conversation.



Photograph by Elmer L. Foote.

A STEP IN THE MINUET.

EXERCISES BASED ON PICTURES

A Charade. — Here is one act of a pleasing charade played at a high school reception.

(a) *Guess the Word.* Talk over in class the best word for a charade using this scene. Decide by ballot.

(b) *Arranging a Scenario.* Suggest orally how to act out a charade based on the word thus chosen. The suggestions thus made will be useful in planning your scenario, as such an outline is called.

Charades. — For genuine fun, as well as excellent practice in talking, nothing excels a good charade.

A charade is defined by *The International Dictionary* as a verbal enigma, sung or acted, based upon a word or phrase in common use, of two or more syllables or parts, each of which, or any combination of them, together with the entire word, may be acted out. The word thus presented is to be guessed by the audience.

Suppose the playing side chooses the word *indictment*, a common noun of three syllables, to be given in three acts, the last act being the entire word.

The first act could be given as *indite*, meaning to write; the second act as *meant*; and the third act, a court scene in which *indictment* could easily be introduced.

The scenes may be given impromptu; or they may be acted out according to a scenario prepared beforehand. The *scenario* of a charade is a brief outline or explanation to indicate to the players what to say or do. The chief advantage of the charade in high school work is that it affords an opportunity for beginners to get used to appearing and talking in public.

How a Charade Was Played. In a certain charade one of the players thus acted out the whole word. He came in neatly dressed, but without his coat. He spoke of being pursued by a crowd of fellows. He started away, but stopped long enough to tie a gate that blocked the path along which he had just come. Then he ran on. In a moment a pursuing crowd came in. They seemed annoyed at their difficulty in getting over the fence, and several spoke of this.

Naturally the guessing side tried to fit in the word *fence*, as in *defensible*, *offensively*, and so on. They saw it readily enough when the word was announced as *in vest — tie gate*, or *investigate*.

As a rule, however, this word would be given in five acts, one for each syllable and one for the complete word.

EXERCISES IN CHARADES

Select one or more of the following charades :

1. Prepare a scenario for a high school charade, showing how to act out the word.

The following words have been used in successful charades : *tirade, intricate, independent, cauliflower, Pennsylvania, cantaloupe, pilgrimage, direct.*

2. Prepare a high school charade with five or more on the acting side, and with the rest to guess the word. Choose a leader, and let him select his side.

3. Try an evening of charades for a high school reception.

EXERCISES BASED ON PICTURES

How I Took These Snapshots. — If you have any good snapshots of children at play, show one or more of your best pictures to the class and tell how you came to take them.

(a) *Coming Down the Slide.* Talk to the class about an afternoon at the public playgrounds, using this scene as part of what you have to tell. Relate a conversation between one youngster who has failed to get his turn, and

some other who has had a fine chance at the slide. Or repeat a conversation between yourself and some child who has been enjoying the slide, in which you urge that it is time to go home.



Photograph by A. Nielen.

WALKING IS WORK, SLIDING IS PLAY.

(b) *Animals at Play.* Talk in class about playfulness in animals, describing what you have seen, heard, or read, on this topic.

EXERCISE IN TWO-MINUTE TALKS

Let each pupil talk offhand for two minutes or less on some topic taken from, or suggested by, the following list:

1. Do animals "talk"? Is there, or is there not, some means of intelligent communication between animals of the same species?
2. How to make a willow whistle; or a whistle from a piece of cane or fishing-pole.
3. My kitten.
4. When my pony balked.
5. The holiday I most enjoyed.
6. Why my family came to this country.
7. What I do with my spare time.
8. Going to the train to meet some one I had never seen.
9. "First aid" for a mashed finger.
10. How we crossed the Atlantic in a United States transport. This may be reported as the substance of an interview with a soldier who had served over-seas.

Class Criticism. Let each pupil answer the following questions in writing. The instructor may read some of the answers to the class.

1. Was the preceding exercise interesting?
2. Who in your opinion gave the most interesting talk?
3. What made this talk so interesting?

Speaking Distinguished from Talking.—There is a difference between speaking and talking, depending very often on the mental preparation given beforehand to each.

Suppose yourself in a committee meeting of your class, engaged in talking about some point. The members of the committee are seated about the room when a point comes up in which you are directly interested. Before you realize it you are on your feet. You are ready to *speak* now.

Take another example. You are walking to school with a group of high school students. Something comes up on which Charles Longstreet is authority. He intimates that he has something to say. "All right, boys," says Millard Adams, "Charley Longstreet has the floor!"

You were all *talking* up to this point; but now Charles is *to speak*.

It may be said, then, that you talk spontaneously, or on the spur of the moment; and that when you speak, you choose your thoughts more deliberately.



Photograph by A. Nielsen.

CAMP FIRE GIRLS ON THE MIAMI.

EXERCISES BASED ON PICTURES

The Holiday I Most Enjoyed. — If you were to ask the four girls here pictured, what would they answer?

(a) *The Fun We Had.* Talk briefly of the experiences of this rowing party. Each girl may tell it as if she were one of the party. Oral or written.

(b) *Other Holiday Attractions.* Discuss in class other methods of enjoying a holiday. Then let a number of pupils give a one-minute talk on their favorite way of spending a holiday.

Important Caution. — Watch the manner of your speaking or writing. Guard against an incoherent manner of telling a thing orally; or a habit of stringing clauses together in writing, joining them with the word *and*, whether they ought to be so joined or not. This so-called “running on fault” in speaking or talking, or the “and” habit in writing should be carefully avoided. In your criticism of your own work, as well as in all class criticisms, keep this fault in mind and guard against it.

A Suggestion to Beginners in Speaking. — It may at first seem hard to make a speech, but you will find that anything is easy when you know how to do it. The secret of becoming a good speaker lies first of all in being able quickly to outline the principal topics you desire to discuss.

The Vocational Motive. — When anything so interests you as to prompt you to express yourself on that subject, it is said to afford a *motive* or *incentive* for speaking or writing. The following exercises are based on what you expect to do after leaving high school, that is, on *the vocational motive*.

EXERCISES IN SPEAKING

Two-Minute Speeches. In the exercises in speaking suggested below, take time to think over what to say. Put as much thought as you can into your speech. Choose any topic suggested by this list:

(a) *What I intend to do.*

1. Why I think I shall learn a trade: say that of a printer, machinist, linotype operator, carpenter, bricklayer, or other trade.

2. Why I incline to the work of trained nurse.

3. Why the farm appeals to me. This may refer to general farming, stock raising, fruit or poultry farming.

4. I shall choose a profession : — medicine, law, the ministry, civil, marine, locomotive, or electrical engineering.
5. I think I shall go in for aviation.
6. Stenography or newspaper work appeals to me.
7. I hope to prepare myself for teaching.
8. I shall engage in business of some kind for myself.

(b) *What I Have Done.* What interested you in the doing of it, may interest your class, if the story is well told. Select one of the following list, or some other acceptable topic :

Stand on your feet and speak clearly. There will be no objection if you write out your speech, but do not commit it to memory.

1. How I made ten dollars on poultry, or on some other project.
2. How I took these snapshots. If you have some pictures worth showing, let the class see them. Tell how you came to take them.
3. How I made a good sale. Relate your experience.
4. My first batch of doughnuts ; or any other good story of household experience.
5. A Boy Scout " hike. " Or tell about a walk in the country, or city.

(c) *Taking Sides.* Speak for two minutes on any one of the topics suggested below, or on any topic that admits of a difference of opinion :

1. *Do dogs think?* Is it thought or instinct that enables a shepherd or collie dog to do so many interesting things, as, for example, to go to the pasture for a certain cow or sheep, and get the one he was told to bring?

Some pupils will claim that this is really thought on the part of the dog. Others will say that it is an unusual form of instinct. Choose which side to take, and speak on that side.

2. What difference is there, as you see it, between thought and instinct?
3. Which season affords greater enjoyment for boys and girls, autumn or winter?
4. Which is the best high school game, baseball, football, or basket ball?

EXERCISES BASED ON PICTURES

Banana Day in Honolulu. — A cargo of bananas was thrown on the market, and to save it Banana Day was proclaimed. The Boy Scouts sold the fruit and saved the day. Two members of the troop are shown checking up their sale.



Photograph by A. Ntelen.

BOY SCOUTS IN HAWAII.

(a) *Doing a Good Turn.* Speak to the class about Banana Day as if you were a member of the troop that day. Oral or written; one hundred words.

(b) *What the Boy Scouts Stand for.* Let a Boy Scout, or some one else who knows, speak of the objects of the organization. Let the class listen, take notes, and write a brief report of the speech.

Three-Minute Speeches.

— In preparing a three-minute speech, it may be well to consider two things: (1) what to say; and (2) how to say it.

(a) *What to say.* After choosing your topic, you may adopt one or more of the plans here suggested for finding material:

1. Use your own thoughts. Put down on paper whatever occurs to you.
2. Talk with others on your subject, and make notes.
3. Use the high school library, or the public library.
4. Refer to any magazine, newspaper, or book recommended by your teacher, or the librarian.

(b) *How to say it. The Outline.* Take the notes that you have made (1) from your thoughts; (2) from your talks with

others; (3) from the library; and (4) from magazines and books, and arrange them in what seems to you the best possible order. They should be in the form of an outline, where each point follows logically after the preceding one. Any points which cannot be made to fit logically into the outline should be omitted. Do not use too many points.

Suggestions on Speaking. — Keep the following suggestions in mind, when you are going to speak :

1. Stand on both feet, do not lean on desk or chair and keep your hands, when not used in gesture, by your sides, never behind your back.

2. Speak so as to be heard, and articulate distinctly.

3. Use gestures if you please, but gestures are not necessary. Make graceful rather than violent gestures.

4. Look your audience in the eye. Speak *to* your hearers, not *at* them.

5. Do your best to bring your hearers to your way of thinking.



Courtesy, The Schuster-Martin Dramatic School, Cincinnati, O.

ENCORE!

EXERCISES BASED ON PICTURES

She Has Won Her Audience. — This member of the "Junior High" has won her audience, as the representative of her class. They want to hear more. Suppose in addition to the *encore* the audience should insist upon a "speech."

(a) *A Curtain Speech.* Make a graceful acknowledgment of the applause and appreciation of your audience. Keep in mind the first four suggestions made above.

(b) *Preparing to Speak.* Talk over in class the *Suggestions on Speaking* which precede these exercises. State which of the Suggestions thus made strike you as being most important.

(c) *Speaking and Citizenship.* Discuss in class the importance of learning to speak as part of your duties in citizenship.

EXERCISES IN THREE-MINUTE SPEECHES

Use one or more of the following suggested topics for a three-minute speech, or choose some other topic acceptable to your instructor :

1. Why I think that the Stars and Stripes deserve the name of "Old Glory" now, more than ever before in American history.

2. The story of American aviation.

3. Our Army, our Navy, or our Marine Corps, and its part in the World War.

4. The martyrdom of Edith Cavell, the Red Cross nurse.

5. Liberty Enlightening the World. What the statue in New York harbor means to those who come to our country.

6. Woman and the ballot.

Class Criticism. Take a vote of the English class on the following points :

1. Which speaker spoke *most clearly*? 2. Which spoke *most convincingly*? 3. Which used *the most effective English*? — that is, while he made you feel strongly, at the same time impressed you with his excellent use of English? and (4) Which spoke *most pleasingly*? This last feature, though it is often overlooked, is very effective when intelligently used.

The Advantages of Writing. — Writing has two advantages over talking or speaking: (1) you are able to take greater care, because you have longer time to think about what to say; and (2) after you have written down your thoughts, you can look over what you have written, and if you choose you may rewrite it.

In all you write, ask yourself one question, Have I written just what I mean? If you feel that you have not fully expressed yourself, do not hesitate to rewrite it.

EXERCISES BASED ON PICTURES

He Invented Printing. — This statue to John Gutenberg, the inventor of printing, stands at Strasbourg, in Alsace. The advantages of writing are multiplied many times in printing. We are all so familiar with the results of printing that it is hard for us to imagine what the world used to be like without books, magazines, or newspapers.

(a) *What the Invention of Printing Means to the World.* Discuss this in class; then write your estimate of it in about one hundred words.

(b) *Recent Inventions.* Talk in class over wireless telegraphy or the wireless telephone. Write a brief report on one or the other.

(c) *What Is to Come Next?* Inventions seem to come as we need them. What do we need that has not yet been invented? Talk it over in class, and report in writing.

Instructions for Writing. — Keep the following suggestions in mind when you are going to write something. The plan given on page 12 under *Three-Minute Speeches* applies equally well to writing.

1. Do not begin to write until you have thought your subject over.



Photograph by A. Nielsen.

STATUE TO GUTENBERG.

2. Jot down the thoughts that come to you on a card or slip of paper.

3. Arrange these points in what appears to you to be the best order.

4. Then write what comes to you, following this outline for your first draft.

5. Read over what you have thus written and if you can, improve it. Rewrite it. Count the number of words in your final draft, and place the number in figures in parenthesis at the end. Count *a*, *an*, and *the*, as words.

EXERCISES IN WRITING

(a) For your first definite exercises in writing, select one or more of the following; or supply one of your own choosing, acceptable to your instructor in English:

1. *A Cross Country Run.* If the run has not yet taken place, write about the plan:—where to run; what route to take; points of interest; who the leaders are; any other items.

If the run has already come off, and you were in it, write the story of the run. Make it as interesting in the telling as it was at the time. Tell where you went; the rules of the game; how long you were out; any special happenings. If anybody was hurt, tell how "first aid" was rendered.

2. If you have not the material for the item just outlined, write the story of any walk or trip you took at any time.

3. *A Memorable Experience.* After the NC-4 made its record breaking trip across the Atlantic, it made a number of flights over different parts of the country. It may be that you had opportunity to see this, or some other noted sea-plane or air-plane; or some noted battleship, or fleet. If so, write about it.

4. *Original Interview.* Talk with some one who has had some unusual experience, and write a story of it. Do not intimate that you are to use the talk as an interview.

(1) *How they made a soldier out of me.* Get some former soldier to relate his experiences at the training camp. Write down what you find most interesting.

(2) *What happened when our ship was torpedoed?* Get some one who was a passenger on a ship thus attacked to relate his or her experiences. Write the most exciting part, keeping in mind the *Instructions for Writing* given on page 15.

EXERCISES BASED ON PICTURES

What Happened When Our Ship Was Torpedoed.—Imagine yourself a passenger on this steamship. Then imagine what would take place on board the steamer if she were struck by a torpedo.



ON THE ATLANTIC.

Photograph by A. Nielsen.

(a) *How I Escaped.* Think out what you would do in case of sudden danger, and write it as if it had actually happened, keeping in mind the instructions for writing, given on page 15.

(b) *An Incident on Board Ship.* Suppose you were aboard this ship. Write briefly of meeting a passing ship; or of the rescue of a man overboard; or of seeing an iceberg.

SPECIAL EXERCISES IN WRITING

1. *A Contest in Writing.* Hold a contest for the best writer. Let the class select four by ballot. Announce the topic two days beforehand, or let the contestants choose their own subjects. Select three judges from outside the class. The papers are to

be read before the class, in the hearing of the judges. Let the judges decide immediately whose work is first, and whose second. No tie should be allowed.

2. *Address on How to Write.* If possible so to arrange, and it is satisfactory to the instructor, let some noted professional man or woman address the class in English on "Writing." Let the pupils take notes, and later write out a report of the address, in fifty to one hundred words.

3. *Lafayette, We Are Here!* When General Pershing took command of the American Expeditionary Forces, he visited the grave of Lafayette in Paris and laid a wreath of roses on the tomb. As he did this, he uttered the simple words, "Lafayette, we are here!"

If the story of Lafayette is not clear in your mind, refresh your memory by referring to a good high school history of the United States. Any good cyclopedia will give the story.

In an article in *The Literary Digest*, October 26, 1919, under the title, "France's Storied Fields," it is stated that towards the close of the year 1776, the Duke of Cumberland, brother of King George III of England, visited the French garrison at Metz. The commander, to do honor to his distinguished visitor, invited a number of French officers to a dinner.

The Duke, who was in disfavor with his royal brother, and was in banishment, told the story of the Declaration of Independence by the American colonies, and their war against England.

One young French officer listened with particular attention. He was a youth of nineteen, tall and thin, with a long nose, and reddish hair. He was a marquis of long descent, possessed of a large income, and connected by marriage with one of the greatest families in France. He asked many questions, and when he rose from the table he had resolved what to do.

Later this young officer said, "When first I heard of American independence, my heart was enlisted." It was Lafayette.

Talk in class about this friend of America, and then write what you think of him.

Class Criticism. Let each pupil prepare a criticism on some written exercise given by some other member of the class.

State in writing what improvement could and should be made by the pupil thus criticized; or call attention to any unusual excellence shown in his or her writing. Avoid personalities. Use twenty to fifty words.



SCOTCH HIGHLANDERS. THE KILTIE BAND.

EXERCISES BASED ON PICTURES

Highland Bagpipers. — Clad in characteristic costume, with their caps or bonnets so jauntily worn, this martial band of Scotch Highlanders seem fitted to inspire by their wild music their fighting men with dashing courage.

(a) *Favorite Scotch Songs.* Talk in class over your favorites among old-time songs, including if you please, such melodies as "Scots Wha Hae Wi' Wallace Bled," "I Love a Lassie," and "Bonnie Annie Laurie." Then write briefly the reasons why your favorite song appeals to you more than the others do. Keep in mind the *Instructions for Writing* and try to avoid errors which were criticized in the preceding *Class Criticism*.

(b) *A Suggestion.* Some high school classes in English have found it interesting to employ the high school victrola, or other talking machine for reproducing songs or recitations, devoting the first fifteen minutes of some recitation period to songs or recitations by Harry Lauder, or others, of Scotch selections. This may be followed by a class discussion of the influence of popular songs upon the hearts of the people.

A Model of Effective English. — Having in this first chapter drawn your attention to the importance of using good English and of making your use of English effective, it will not be out of place to furnish an example of effective English for your study and appreciation :

THE GETTYSBURG ADDRESS

Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure.

We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live.

It is altogether fitting and proper that we should do this; but in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here.

It is for us — the living — rather to be dedicated here to the unfinished work which they who fought here have thus far

so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, and for the people, shall not perish from the earth.

— Abraham Lincoln, November 19, 1863.

Summary. — You are to look on your use of English as a privilege — a thing to be proud of. Do not, however, rest satisfied with using good English. Do better than that. Make your use of good English effective. In talking, say what you have to say in the best possible way; in speaking, speak briefly and to the point; and, when writing, write just what you mean. If this is your determination, you have made a good start towards effective English.

CHAPTER II

MAKING PARAGRAPHS EFFECTIVE

We have learned in our day to arrange our literary effects carefully.

—GILBERT K. CHESTERTON.

Introduction. — You have seen that English deserves respect as the language of America, and you have noted what is meant by good English. You understand, also, that the purpose of this study is to make your English effective, whether in talking, speaking, or writing.

To accomplish this, you must study certain things which will help you in arranging and expressing your thoughts. The first of these is the paragraph.

The Paragraph. — A paragraph is a sentence or a group of sentences so arranged as to develop a complete thought. The paragraph may be considered *the unit of thought*, because in everything you say or write you express yourself in paragraph form. To make your English effective, therefore, begin by making the paragraph effective.

In all ordinary oral recitation, the questions asked and the answers you give are, or should be, in paragraph form. If you rightly apply what you learn in the English class, it ought to show in improved recitations in every high school study.

EXERCISES BASED ON PICTURES

St. Mark's Square. — This square in Venice is famous for its pigeons. The birds seem to own it. It is a popular amuse-

ment for visitors to feed the pigeons, and often to have photographs taken showing as many birds as possible perched on their arms, shoulders, and hats.

(a) *A Visit to St. Mark's.* Perhaps some pupil of the class in English has made this visit; or has heard it described by some one. If so, let him tell the class about it. If not, let the members of the class visit it in imagination. Call on several pupils to give this orally. If you use more than one paragraph be sure that each is the *unit of one definite thought*.



Photograph by A. Nielsen.

PIGEONS ON ST. MARK'S SQUARE, VENICE.

(b) *Paragraphs Properly Indented.* Let the class write one or more paragraphs, properly indented, giving an account of feeding the pigeons of St. Mark's; or in the city park of your own city; or in some public square or esplanade. See that each paragraph is a *unit of thought*.

Paragraph Indention. — When you write a paragraph, its first line is *indented* a certain distance beyond the regular margin: — half an inch, or an inch, as the instructor may direct. Usually, writers on the typewriter begin the paragraph five spaces to the right, although this distance is not universal. This is called *indenting*, or *indention*.

Indention serves three purposes, both for the writer himself, and for the reader :

1. It calls attention to the fact that a new thought is to be expressed.
2. It enables you to grasp the thought more readily.
3. It affords better opportunity to study relations between this paragraph and the other paragraphs of the piece of writing in which the paragraph appears.

EXERCISES IN INDENTING

Let the instructor dictate two or more paragraphs from any convenient source, to be written by the members of the class. In writing the paragraphs, pay special attention to *indenting*.

When this has been done, let several pupils be named to write what they have written upon the blackboard, for comparison and correction.

Paragraphing in Reporting Conversation. — In reporting conversation, paragraph each speech separately, whether long or short.

The following selection is from Dickens' *A Tale of Two Cities*, where Charles Darnay and his wife, Lucie, are engaged in conversation. Note how it is indented :

I think, Charles, poor Mr. Carton deserves more consideration and respect than you expressed for him to-night.

Indeed, my dear? Why so?

That is what you are not to ask me. But I think — I know — he does.

If you know it, it is enough. What would you have me do, my dear?

I would ask you, dearest, to be very generous with him always, and very lenient on his faults when he is not by. I would ask you to believe that he has a heart he very, very seldom reveals, and that there are deep wounds in it. My dear, I have seen it bleeding.

— From *A Tale of Two Cities*, by Charles Dickens.

The use of quotation marks is at the discretion of the writer. Most writers make use of them in reporting conversation, but some quite as careful do not use them at all.

EXERCISE IN REPORTING CONVERSATION

Let each pupil bring to class a clipping from a newspaper, or a book, or magazine, showing how such publications report conversations. The instructor may dictate from one or more of these selections, for the class to write.

After this is done, let two or more pupils write their work on the blackboard for comparison and correction.



Photograph by A. Nielsen.

PORTUGUESE CHILDREN COMING HOME FROM SCHOOL.
Hilo, Hawaii.

EXERCISES BASED ON PICTURES

A Quintet of School Girls. — It would be difficult to imagine a more picturesque group than these girls with their striking sunshades, as they pose before the camera. In their conversation, whether in Portuguese or in English, each remark will form a paragraph.

(a) *Relating a Conversation.* Write either or all of the following conversations, using appropriate quotation marks in at least one of

them: (1) What the traveler who took this picture said to his companion, on noticing this group. (2) What the traveler or his companion said to the girls, in proposing to take their picture. (3) What the girls said to one another, as they continued on their way home, after posing for the picture.

(b) *An Eye for Beauty*. Is there a quality, possessed by some artists to a greater degree than by others, which may be termed "an eye for beauty," and what do you understand by this? Have two pupils discuss this in class, and notice that each remark, being about a unified thought, constitutes a paragraph.

Relation of Paragraphs to the Whole Composition.—According to their position and function in the whole composition, paragraphs are considered as *introductory*, *transitional*, and *closing*. Besides these are those important paragraphs that make up the body of the writing. The nature of each and all of these depends upon the subject matter.

It will not be necessary to define these varieties of paragraphs, the names themselves explaining their nature and function.

ILLUSTRATIONS OF THE KINDS OF PARAGRAPHS

I. *Introductory Paragraphs.*

1. Four and thirty years ago, Bob Ainslie and I were coming up Infirmary Street, from the High School, our heads together, and our arms intertwined as only boys know how to do.

— *Rab and His Friends*, by Doctor John Brown.

2. We, the people of the United States, in order to form a more perfect union, establish justice, insure domestic tranquillity, provide for the common defence, promote the general welfare, and secure the blessings of liberty to ourselves and our posterity, do ordain and establish this Constitution for the United States of America.

— *Preamble to the Constitution*.

II. *Transitional Paragraphs.* (Opening sentences only.)

1. This, then, being the state of things respecting art in general, let us next trace the career of landscape painting through three centuries.

— John Ruskin.

2. We now come to a humor that flows from quite a different heart and spirit — a wit that makes us laugh, and leaves us good and happy ; and one of the kindest benefactors that society has ever had ; and I believe you have already divined that I am about to mention Addison's honored name.

— William Makepeace Thackeray.

Transition Words. — In studying transitional paragraphs, it may be well to note some of the words on which transitions hinge. Note the following list :

Again, also, and, as just stated, at all events, but, consequently, for, further, hence, however, in a word, in fact, moreover, nevertheless, on the contrary, on the other hand, thereby, therefore, though, thus, while.

III. *Closing Paragraphs.* (Opening sentences.)

1. Then said Agrippa unto Festus, This man might have been set at liberty, if he had not appealed unto Caesar.

— *Acts of the Apostles.*

2. Truce, then, my brethren, to all murmurs of complaint. Not only to the Redeemer's example shall you look but also to that of the thirty thousand, perhaps forty thousand, men who have already shed their life's blood for their country.

— Cardinal Mercier, of Belgium.

The Summarizing Paragraph. — One form of the closing or concluding paragraph deserves attention. This is the *summarizing paragraph*. It sums up the substance of the

paragraphs preceding it, and gives the hearer or reader a more definite grasp of the thoughts presented.

In newspaper usage, however, the summarizing paragraph frequently comes first. It tells in a few vivid words what some important news item contains.

EXERCISES IN KINDS OF PARAGRAPHS

Let each pupil bring to class at least one of each kind of paragraph named above: — *introductory, transitional, closing, and summarizing*. In selecting *summarizing paragraphs*, choose an example both of *opening and closing paragraphs*.

Choose the best two of each kind, and hold a class discussion on these selected paragraphs.

Use of the Outline in Preparing Paragraphs. — You can prepare better paragraphs in speech or writing by using a careful outline, rather than by attempting to speak or write without this helpful device.

Think over your subject. Try to put into a carefully written sentence the thought contained in each paragraph.

Arrange these *topic sentences* in what seems to you the best possible order. Pay attention to a proper and graceful transition from one paragraph to another. Then write your whole composition under the guidance and direction of this carefully prepared outline.

The Topic Sentence. — Where one sentence in a paragraph contains the substance of the paragraph, and the other sentences serve only to expand or complete the thought, this sentence is called the *topic sentence*.

Note the following examples. The topic sentence is in italics:

Reading is to the mind what exercise is to the body. As by the one, health is preserved, strengthened, and invigorated;

by the other, virtue, which is the health of the mind, is kept alive, cherished, and confirmed.

— Joseph Addison.

The appearance of the island when I came on deck next morning was altogether changed. Although the breeze had now utterly failed, we had made a great deal of way during the night, and were now lying becalmed about half a mile to the southeast of the low, eastern coast. Gray-colored woods covered a large part of its surface. This even tint was indeed broken up by streaks of yellow sandbreak in the lower lands, and by many tall trees of the pine family, out-topping the others — some singly, some in clumps; but the general coloring was uniform and sad. The hills ran up clear above the vegetation in spires of naked rock.

— From *Treasure Island*, by Robert Louis Stevenson.

In the paragraphs just quoted, *the topic sentence* occurs at the beginning of the paragraph. Sometimes, however, as in the following paragraph from Stevenson, it is found at the close of the paragraph :

Perhaps it was this — perhaps it was the look of the island, with its gray, melancholy woods, and wild stone spires, and the surf that we could both see and hear foaming and thundering on the steep beach — at least, although the sun shone bright and hot, and the shore birds were fishing and crying all around us, and you would have thought any one would have been glad to get to land after being so long at sea, my heart sank, as the saying is, into my boots. *And from that first look onward, I hated the very thought of Treasure Island.*

— From *Treasure Island*, by Robert Louis Stevenson.

EXERCISES BASED ON PICTURES

Home. — Those of you who have learned to love Robert Louis Stevenson for his skill as a story writer as well as his keen sympathy for human nature, will be glad to see a picture of his home.

(a) *A Visit to Stevenson.* Tell it as if you had actually made a visit to this home, always a hospitable one. Prepare a suitable topic sentence and complete the thought it suggests in your paragraph.

(b) *An Actual Visit.* Tell of some visit you have really made, and that gave you pleasure. Use a topic sentence as the basis of your paragraph.

Two Uses of the Topic Sentence. — Where the topic sentence introduces the paragraph, it is used *like a guide-post*, to indicate the purpose of the paragraph. When used at the



Photograph by A. Nielsen.

RESIDENCE IN SAMOA OF ROBERT LOUIS STEVENSON.

close of the paragraph, it is used *as a summary or clincher sentence*, to give the substance of the paragraph in a few words. In either case, the use of the topic sentence strengthens the grasp of both writer and reader on the paragraph.

Use of the Topic Sentence Not Universal. — While the topic sentence is a great aid to careful writing, its use is not universal. It lends itself more to exposition, argument, and close description, but is not so often used in narration and literary description.

EXERCISES IN CONSTRUCTING PARAGRAPHS

(a) *Using the Topic Sentence as a Nucleus.* Select two or more sentences from the following list, and use each as a topic sentence. With this as a nucleus, construct a paragraph containing several sentences that will develop the thought thus suggested. Make an outline as suggested on page 28.

Nucleus Sentences. 1. For a moment I did not know what to do. 2. When the ship struck, I made up my mind instantly what to do. 3. She came bravely into the room. 4. I was just in time to rescue the little fellow. 5. I love the beauty of the autumn days. 6. The dog swam with renewed courage and reached him just in time.

(b) *Using the Topic as a Clincher Sentence.* Use one or more of the following sentences as a clincher sentence for a paragraph of fifty to one hundred words:

Clincher Sentences. 1. There was my train, just disappearing around the curve. 2. "Hands up!" he cried. 3. The mother caught the child just in time. 4. The sheriff laid his hand on Tom's shoulder; "You are under arrest," he said quietly. 5. Within reach, I saw a bed of ripe wild strawberries.

— From *Fisherman's Luck*, by Henry van Dyke.

(c) *Relating an Experience.* Tell some experience of your own, using one of the following topics either as nucleus or as clincher sentence. If you prefer, select a sentence of your own. Let the story carry out the idea of the sentence thus chosen:

How I Felt —

Nucleus or Clincher Sentences. 1. When I took my first lesson at dancing school; or during my first hour at the gymnasium. 2. When I mashed my thumb, hanging pictures for mother, while the boys waited outside to go on a nutting party. 3. In mid-air, as I lost my hold, and fell out of the pear tree. 4. When an afternoon caller stayed too long, and I had a hard lesson to get. 5. When some kind friend tied knots in my clothes while I was in swimming.

Criticizing Your Own Work. Criticize your own work, so as to avoid the just criticism of your classmates. Study what you have written and note whether or not you have carried out the idea of your chosen topic sentence.

Class Criticism. As each pupil reads what he has written, listen to see where it could be improved. Listen also for points of excellence. Criticize some one pupil's work. Write this in twenty-five words.

Developing the Paragraph from the Topic Sentence. — Using some topic sentence as the basis of your paragraph, you may develop the paragraph by any one or more of the following methods:

(1) by repetition; (2) by details or examples; (3) by comparison or contrast; and (4) by cause and effect.

Developing a Paragraph by Repetition. — You may develop your paragraph by repeating the thought contained in your topic sentence. Notice how Longfellow develops his stanza by repeating the idea contained in the italicized line:

O the long and dreary Winter!
O the cold and cruel Winter!
Ever thicker, thicker, thicker,
Froze the ice on lake and river,
Ever deeper, deeper, deeper
Fell the snow o'er all the landscape,
Fell the covering snow, and drifted
Through the forest, round the village.

— *Song of Hiawatha*, by Henry Wadsworth Longfellow.

EXERCISES BASED ON PICTURES

Snow Everywhere. — To some of you this is a familiar scene, but to others who study this book, it would be a treat to see the snow. The snow covers everything here.

(a) *An Experience in the Snow.* Many of you have had some memorable experience in the snow, either during the snow storm or

after it. Tell your experience in one or more paragraphs, and develop at least one paragraph by repetition.

(b) *A Snowfall*. Tell something of the storm itself, and develop your paragraph by repetition.

(c) *Interesting References*. Henry Wadsworth Longfellow's *Song of Hiawatha*, *The Famine*; John Greenleaf Whittier's *Snow-Bound*; Richard D. Blackmore's *Lorna Doone*, *How John Ridd Saved His Flock*.



A TOUCH OF WINTER. Photograph by A. Nielsen.
Glacier Straits, B. C.

One of the most beautiful poems in English is Tennyson's *The Song of the Brook*. It is a notable example of development by repetition. In the group of verses below note that the topic sentence comes at the close:

I steal by lawns and grassy plots,
I slide by hazel covers;
I move the sweet forget-me-nots
That grow for happy lovers.

I slip, I slide, I gloom, I glance,
Among my skimming swallows;
I make the netted sunbeams dance
Against my sandy shallows.

I murmur under moon and stars
In brambly wildernesses ;
I linger by my shingly bars ;
I loiter round my cresses ;

And out again I curve and flow
To join the brimming river,
For men may come and men may go,
But *I go on forever.*

— *The Song of the Brook*, by Alfred, Lord Tennyson.



A WARRIOR AT EASE.

Photograph by A. Nielsen.

Glacier National Park, Montana.

Since development by repetition is used so frequently, it may be well to study one more example of this method. Note how Roosevelt uses it :

To the keen eye of the Indian the wilderness was an open book. Nothing at rest or in motion escaped them. They had begun to track game as soon as they could walk. A scrape on a tree trunk, a bruised leaf, a faint indentation in the soil, which no

white man could see, all told them a tale as plainly as if it had been shouted in their ears.

— From *The Winning of the West*, by Theodore Roosevelt.

EXERCISES BASED ON PICTURES

An Original American. — Because Columbus thought he had found India by a new route, he called the natives Indians. They, however, prefer to be called the Red Men. Study this Indian chief as he seems to be studying you.

(a) *An Indian Chief.* Tell what you think about this Indian warrior. Write at least one paragraph developed by repetition.

(b) *Indian Courage.* Whatever else may be said of them, Indians are courageous. Show this to be true, developing your paragraph by repetition.

EXERCISES IN DEVELOPING PARAGRAPHS BY REPETITION

(a) Use *repetition* in developing your paragraphs. Select two or more topic sentences from the list given below, or make topic sentences of your own. Guard against monotony. Develop the paragraph orally at first; then write it, following an outline, as indicated on page 28.

1. *Winter was approaching.* Develop your paragraph by repeating one sign of winter after another, indicating its approach.

2. *What a busy life the robin, or the English sparrow, leads.* Develop by showing how the parent bird repeats over and over the little activities of its life.

3. *While waiting at the railroad station between trains, I watched the crowd of people come and go.* Develop by repeating what the people were doing.

4. *Did you ever watch a little child learning to walk?* Develop by repeating the efforts made by the beginner in walking.

5. *Man works from sun to sun; but woman's work is never done.* Develop one or two paragraphs by repeating some of the household duties that must be done over and over.

(b) Develop a paragraph on any topic you please, by using repetition.

(c) Bring to class examples of your own selection from books, magazines, or newspapers, in which paragraphs are developed by repetition.

Developing a Paragraph by Details and Examples. — You may develop a paragraph by giving details or examples of the idea in the topic sentence.

Notice how Irving makes use of details and examples to show how Ichabod Crane suffered from fright as he went through the forest and listened to the sounds he heard there :

Every sound of nature, at that witching hour, fluttered his excited imagination. The moan of the whip-poor-will from the hill-side; the boding cry of the tree toad, that harbinger of storm; the dreary hooting of the screech owl, or the sudden rustling in the thicket of birds frightened from their roost.

— From *The Legend of Sleepy Hollow*, by Washington Irving.

In the following paragraph Dickens states that *a bustle ensued*. He then shows in detail an example of each member of the Cratchit family bustling about, except Bob, the father, who is too tender of the crippled child to do much bustling. But the two young Cratchits do more than their share. Dickens thus develops his paragraph by details and examples :

Such a bustle ensued that you might have thought a goose the rarest of all birds. And in truth it was something very like it in that house. Mrs. Cratchit made the gravy hissing hot. Master Peter mashed the potatoes with incredible vigor. Miss Belinda sweetened up the apple-sauce. Martha dusted the hot plates. Bob took Tiny Tim beside him in a tiny corner at the table. The two young Cratchits set chairs for everybody, not forgetting themselves, and, mounting guard upon their posts, crammed spoons into their mouths, lest they should shriek for goose before their turn came to be helped. At last the dishes were set on, and grace was said.

— From *A Christmas Carol*, by Charles Dickens.

In the next selection the topic sentence states a fact, and each sentence that follows confirms that fact. The topic statement is a general truth, while each succeeding statement is a detailed example of that truth :

He touched New England at every point. He was born a frontiersman. He was bred a farmer. He was a fisherman in the mountain brooks and off the shore. He never forgot his origin, and he never was ashamed of it. Amid all the care and



THE MATTERHORN.

honor of his great place in Washington he was homesick for the company of his old neighbors and friends. Whether he stood in Washington, the unchallenged prince and chief, or in foreign lands, the kingliest man of his times in the presence of kings, his heart was in New England.

— From *Daniel Webster*, by George F. Hoar.

EXERCISES BASED ON PICTURES

A Noted Mountain Peak. — The Matterhorn is one of the famous mountain peaks of Europe. Its lonely grandeur amidst wide ranges of Alpine scenery is here well shown. For years it

was thought inaccessible, and when it was finally ascended, four of the party who made the first ascent lost their lives coming down.

(a) *Seeing the Matterhorn.* Describe the Matterhorn as if you had seen it. Use several details.

(b) *Alpine Climate.* Talk in class over the influence of the Alps upon the surrounding country. Call upon a number of pupils to talk on this subject, developing the idea by using examples and details.

(c) *Mountain Climbing.* Let such pupils of the class in English as have had experience in mountain climbing tell their adventures or impressions in brief talks, developing one paragraph by repetition and one by details and examples.

EXERCISES IN DEVELOPMENT BY DETAILS OR EXAMPLES

(a) Use the topic sentence as the basis of your paragraph, and develop by using details or examples; orally at first, and then in writing, following an outline.

1. *The room was in confusion.* Give the details of this confusion.

2. *We certainly enjoyed last Saturday afternoon.* Explain in detail what you enjoyed.

3. *We had lots of fun coasting down the hill last night.* Give the details of the good time you had.

4. *We made fudge yesterday afternoon.* Give the steps in making fudge.

5. *I learned to make biscuits the other day.* Explain this in detail.

6. *How I could earn my own living.* Give the details of what you would do.

(b) Take at least two of the following, explaining in detail what you did:

1. *I drew ten dollars from the bank to-day.* Describe in detail how to prepare and cash a check at the bank. It will be a more interesting example if you have an actual check on your bank.

2. *I deposited seventeen dollars in the bank to-day.* Explain how to deposit seven dollars in cash, and a check for ten dollars, using an actual deposit slip for example.

3. *I sent a parcel post package to New Orleans, Detroit, Boston, or Chicago.* Of these four points, select the one nearest you. State exactly each step in sending a package by parcel post, and insuring it for twenty-five dollars. Tell what it was necessary for you to do; and what the postal employees had to do.

(c) Bring to class from magazine, newspaper, or book one or more paragraphs developed by detail or example.

(d) Take at least two of the following paragraphs, to be developed by examples or specific instances:

1. *Our basket-ball team is weak in teamwork.* State several examples or specific instances of how the players think only of themselves, instead of cultivating teamwork.

2. *Our pitcher gets "rattled" too easily.* Relate several instances of how he made misplays on this account.

3. *It is not always easy to keep good resolutions.* Relate one or more examples of this fact.

4. *A rabbit shows considerable ingenuity in outwitting his pursuers.* Give at least one specific instance of this.



Courtesy, The Schuster-Martin Dramatic School, Cincinnati, O.

PETER RABBIT.

EXERCISES BASED ON PICTURES

Peter Rabbit. — Peter Rabbit, as portrayed in a dramatization of Burgess Thompson's *Bed-Time Stories*, is well played by this junior high school girl. The combination of timidity, daring, and never ceasing watchfulness, shows at a glance.

(a) *A Simple but Effective Costume.* With this costume in mind, discuss in class how to design and execute several costumes for use in high school dramatization. For instance, consider how to prepare costumes for Robinson Crusoe, Robin Hood, Little Red Riding Hood, Cinderella, Bluebeard, Hiawatha, and youths and maidens of Colonial times. Write about one of these costumes, using a paragraph developed by details.

(b) *A Specific Instance.* Discuss in class how wild birds and animals are protected by their color and resemblance to their surroundings, and let each pupil try to give one specific instance of this.

(c) *Interesting References.* Joel Chandler Harris's *Uncle Remus Stories*, especially *The Rabbit and the Tar Baby*.

Developing a Paragraph by Comparison or Contrast. — You may develop a paragraph by the use of comparison or contrast. Note how *comparison* is used to develop the following paragraph:

Whittier and Franklin were alike in many respects. Both had the sympathy with the lowly which comes of early similar experiences. Both learned a trade, for Franklin set type and worked a printing-press, and Whittier made slippers. To both of them literature was a means, rather than an end in itself. Poetry to Whittier, and prose to Franklin, was a weapon to be used in the good fight for liberty.

— Slightly adapted, from Brander Matthews.

In the following selection the paragraph is developed by the use of *contrast* between the sounds of two great waterfalls:

The sound of the two falls is quite different. Niagara makes a steady roar, deep and strong, though not oppressive, while Yosemite is a crash and a rattle, owing to the force of the water as it strikes the solid rock after its immense leap.

— From *The National Geographic Magazine*.

EXERCISES IN DEVELOPING PARAGRAPHS BY COMPARISON OR CONTRAST

(a) Develop two or more of the following topic sentences into paragraphs by using either comparison or contrast. Develop them orally at first; then in writing, following an outline:

1. *Our school at recess time reminds me of a beehive on a summer day.* Develop by comparing the two.

2. *Even as little children, boys and girls play differently.* Show by contrast how great this difference is.

3. *I like high school work better than grade work.* Develop by contrast.

4. *Carelessness and faithfulness.* Develop your paragraph by contrasting the results, in school work, or in any kind of occupation.



PET KANGAROOS.

Photograph by A. Ntlen.

Melbourne, Australia.

5. *Modern conveniences in the home.* Develop your paragraph by contrasting things as they are now, with the way they used to be.

(b) Choose your own topic sentence, and develop one or two paragraphs by comparison or contrast.

(c) Bring to class one or more selected paragraphs from magazines, newspapers, or books, developed by comparison or contrast.

EXERCISES BASED ON PICTURES

Interesting Pets. — Kangaroos are said to make attractive pets. Those shown in the picture, as they wait to see what

their master has brought them, would seem to justify this statement.

(a) *Kangaroos.* Learn what you can from the dictionary or cyclopedia about these animals, natives of Australia and adjacent islands. If any members of the class have seen them, or have heard about them, let them tell the class what they know. After a class discussion, let each pupil write a paragraph, using the topic sentence, *The kangaroo differs in many respects from other animals.* Develop your paragraph by contrast.

(b) *Unusual Pets.* Almost every pupil has had at one time or another some unusual pet, or has known some one else who had such a pet. Let several pupils relate their experiences, then let each pupil write a paragraph, to be developed by comparison or contrast. Select your own topic sentence.

Developing Paragraphs by Cause and Effect. — You may develop your paragraph by first stating some cause, and then showing the effect of that cause. This is clearly shown in the following selection :

The Greeks were much cleverer than the Romans, or indeed than any other people of the time. So the Romans not only learned many new things from the Greeks, but gave up a great many of their own early beliefs. They thought less of their own Roman gods, and altogether they were not so simple or so good as they had been before.

— From Creighton's *History Primer, Rome.*

In the next selection, the topic sentence contains the *effect*, the statement of the *causes* being used to develop the paragraph :

The isolated life of the Southern plantation was unknown in New England; the small farmer was within sound of the church bell and within reach of a school house. There were many causes for this concentration of population, the chief reasons being the following: The long and dreary winter of New England brought the people together for companionship and protection.

The soil was poor, and yielded its crops only to the diligent toiler; it did not by its fertility beguile a man to easy agriculture; he was tempted to become a trader or a mechanic. Since the sea was more fruitful than the land, little fishing villages dotted the coast. For a century before the Revolution the Indian was a constant source of fear, and this dread induced the frontiersman not to move too far from the village and the common defences.

— From McLaughlin's *History of the American Nation*.

EXERCISES IN DEVELOPING PARAGRAPHS BY CAUSE AND EFFECT

(a) Use the following topic sentences as the basis of paragraphs to be developed by cause and effect, or effect and cause. Try the exercises orally at first; then write them, following an outline:

1. *I had a good excuse for being late yesterday.* Show the causes of your tardiness.
2. *Our alarm clock went off an hour too early this morning.* Show what results followed.
3. *Mountain ranges affect the climate of the surrounding country.* Show what this effect is.
4. *The close crowding of working people in large cities is a menace to public health.* Show the effects of this.
5. *Opportunity for amusement draws farm workers to the cities.* Show how this affects rural conditions.

(b) Choose your own topic, and develop one or more paragraphs by cause and effect.

(c) Bring to class one or more paragraphs from magazines, newspapers, or books, showing development by cause and effect.

Class Criticism. Let each pupil present one paragraph, developed by one of the foregoing methods; and let each pupil criticize the paragraph of some other member of the class.

Summary. — Because everything you say or write naturally falls into paragraphs, your study of this chapter has been a conscious effort to make your paragraphs effective.

Paragraphs appeal to the eye by *indentation*. Indentation marks off paragraphs as such, and individualizes the thought. It enables you to study your own paragraph both by itself, and in relation to other paragraphs.

Paragraphs may be (1) introductory, (2) transitional, and (3) closing. Closing paragraphs may either summarize what has gone before, or they may act as clincher paragraphs. In newspaper usage, the summarizing paragraph frequently comes at the beginning rather than the close of the news article.

The *topic sentence*, while not in universal use, gives a distinct advantage to both speaker and listener, or to writer and reader. It guides you in what to say, and how to say it; and your hearer or reader is better able to grasp what you have said.

With the topic sentence as the basis, you may develop your paragraphs (1) by repetition; (2) by details or examples; (3) by comparison or contrast; or (4) by cause and effect.

Criticize your own paragraphs, and pay earnest heed to the criticisms of others.

CHAPTER III

THREE ELEMENTS OF EFFECTIVENESS

The general principles of composition may be grouped under one of three heads.

— BARRETT WENDELL.

Introduction. — In your study of this book you first determined to use good English, and to make your English effective. You began with the paragraph.



Photograph by Elmer L. Foote.

PRIDE OF THE BLUE GRASS.

You decided to choose some topic sentence for each paragraph; and studied the methods of development of paragraphs from their topic sentences. You come now to

examine three essentials of effectiveness, (1) unity; (2) coherence; and (3) emphasis.

EXERCISES BASED ON PICTURES

A Kentucky Thoroughbred. — The Blue Grass region of Kentucky is famous for its thoroughbred animals, one of these, a fine saddle horse, being shown on the preceding page.

(a) *Securing Unity.* Write a paragraph of about one hundred words, telling what you see in the picture. Make some one idea prominent, for the sake of unity.

(b) *An Enjoyable Morning.* Suppose that at the invitation of a classmate, you had the opportunity to spend a morning at the home that shows in the background. Judging by what you see, how do you think you could spend the time? For the sake of unity, keep one idea uppermost in your talk of one minute on this topic.

Unity in the Paragraph. — Unity (oneness) in the paragraph requires you to speak or write straight to a single point.

Some one thought must stand out as the gist or substance of a paragraph characterized by unity. The paragraph must contain ideas essential to the development of that one thought, and of no other. The main thought of the paragraph must have the right of way. This main thought is called *the point* of the paragraph.

In the paragraphs quoted below, the point of each is clear and has the right of way:

Children are almost never lazy. Little children do not want to play; they want to work. Toys are their tools — the objects they use in trying to exercise their faculties in imitation of their elders. Time out of mind the most popular toys have been those that best satisfied this impulse — a doll that the tot can mother, blocks to build houses of, and so on. A top appeals because the child can make it go. The ant and the little busy bee have nothing on a company of small children engaged in digging a canal through the sand on the beach.

— Editorial in *The Saturday Evening Post*.

In Moscow you are in the midst of picturesqueness such as you can see nowhere else. Think of three hundred domes and spires, all different, all gold or silver, blue or green, with golden stars, crosses and crescents, and blazing under the intense sun that beats down upon this plain. Yesterday afternoon, I drove to a hill near the city, the hill from which Napoleon first saw it, and the view as it lay glittering in the afternoon sun, was like fairyland. Then you step inside a church or a palace, and it is all brilliant with gold; barbaric in taste, but very gorgeous. The streets are full of splendor and squalidness, all mixed together. First the grand coach and splendid horses of a nobleman, and then the wretched procession of convicts, chained together, men and women, starting off on their long road to Siberia.

—From a *Letter to His Mother*,
by Phillips Brooks.

EXERCISES BASED ON PICTURES

A Study in Oriental Costume.—This picture affords an interesting study in simple but effective costume. This girl is a student in the high school who serves as a waiter girl in the restaurant in order to add to the funds necessary for her education.



Photograph by A. Nielen.

A JAPANESE WAITRESS.

(a) *Tell the Story in Your Own Way.* Imagine yourself a traveler, ordering a meal at the restaurant where this waitress is serving. Describe her in one paragraph. Secure unity by giving one idea the right of way so that you may convey a single clear impression.

(b) *Describing a Costume.* Tell about the costume that has impressed you more than any other that you have seen recently. Do not lose sight of unity in telling about it.

Having Your Story Clearly in Mind. — To secure unity it is necessary to know what you want to say. If you have your story clearly in mind, you will have no difficulty in obtaining unity.

Have you not experienced something like the following? A little child rushes into the room, fairly exploding with some marvelous experience. He is so full of it that he doesn't know where to begin.

His mother may listen indulgently, and try to help him out, but his father is not likely to be so patient. He will probably say, "Stop right there! Think what you are going to say, before you try to say it!"

That father is giving sound advice about story-telling, and about paragraph-making.

Making Your Point. — In telling your story, make your point. If you do not think out your story before you begin it, you are in danger of talking of something that has no bearing on your subject. If you talk to the point and stop when you reach it, you are said to make your point.

If, however, you step aside from your main point to discuss something not directly connected with it, you are said to digress from it. *Avoid digressions.*

Three Rules for Unity. — Observe the three following rules for unity :

1. *Think over your subject* until you know just what you want to say.

2. *Make your point.* Select ideas bearing on your subject, and arrange these ideas so as to bring out your point in the best possible way.

3. *Avoid digressions.* Do not go out of your way to bring in something not directly connected with your main thought.

EXERCISES IN APPLYING THE RULES FOR UNITY

With the three rules above closely in mind, prepare two or more paragraphs based on the following or similar topics. Develop your paragraphs orally at first, and then write them :

(a) *Interesting Places.* 1. Some old house with an interesting history. 2. Some place with which is associated a legend or story of days gone by. 3. Some interesting story, drawn from your own imagination.

(b) *Interesting Excursions.* 1. A picnic excursion on a train ; on a steamboat, by lake or river ; by trolley or interurban railroad ; by automobile, or automobile truck. 2. A tramp to the woods for autumn flowers ; a nutting party. 3. A trip of some kind with several companions, or with the class, taking your dinner along.

(c) *Interesting Occupations.* Is there not within your reach, if not in your immediate neighborhood, an example of some interesting occupation ? — Fruit raising, mining, extensive fisheries, or poultry growing on a large scale ?

(d) *Interesting Flowers.* Does the trailing arbutus grow in your vicinity ? What is your State flower ? What wild roses are found in your neighborhood ? Describe any form of flower or plant life that is peculiar to your own locality.

(e) *Topics of Special Interest.* If you have any other topic of special interest to you, suggest it to your instructor in English, and if acceptable, substitute it for any topic indicated above.

(f) *Vocational Work.* Is there any profession or vocation for which you think yourself particularly fitted ? Write a paragraph telling of your fitness, keeping in mind the three rules for unity.

EXERCISES BASED ON PICTURES

An Interesting Occupation. — Here are two mountain climbers, children of Alpine guides. How would you like to have

them show you the beauties and the dangers of the Alps? The little girl offers you a bunch of Alpine flowers plucked in the mountain heights.

(a) *Alpine Guides*. Talk over the subject of mountain climbing, and of the work of the Alpine guides. Then write a brief account of them. Keep the suggestions for obtaining unity in mind as you write.

(b) *Alpine Flowers*. This may prove of interest for a class discussion. Oral. Do not lose sight of unity.

(c) *Alpenstocks*. Notice the steel-tipped alpenstocks for use in climbing in ice and snow. Tell in a short paragraph how mountain guides are equipped. Be sure that your paragraph is logically developed and has unity.

Class Criticism on Unity.
As each pupil reads one paragraph prepared under the foregoing suggestions, let the class indicate, by answering the following questions, whether or not he succeeded in maintaining unity:

(1) Did the pupil write or speak as if he had thought over what he had to say before he began?

(2) Did he make his point?

(3) Did he avoid all digressions?



Photograph by A. Nielsen.

MOUNTAIN CLIMBERS WITH ALPEN-
STOCKS.

Austrian Tyrol.

Coherence. — Coherence requires you to arrange your thoughts so as to make them stick together. Coherence is opposed to *rambling*.

If you have ever heard the ravings of some one suffering

from a fever, or the mutterings of an insane or drunken man, you have some idea of what is meant by *incoherent*.

The following example of *how not to do*, is taken from a newspaper clipping :

Once, says an actress, when I was playing in Pittsburg, my best chum went out to inspect some locomotive works, and here is how she described it when she got home.

" You pour," said she, " a lot of sand into a lot of boxes, and you throw old stove lids and things into a furnace, and then you empty the molten stream into a hole in the sand, and everybody yells and swears. Then you pour it out, let it cool, and pound it ; and then you put it into a thing that bores holes in it. Then you screw it together and paint it, and it goes splendidly, and they take it into a draughting-room and make a blue-print of it. But one thing I forgot — they have to make a boiler. One man gets inside, and one gets outside, and they pound frightfully, and then they tie it to the other thing, and you ought to see it go ! "

After this piece of disorder, it will be refreshing to turn to the selection following, taken from Washington Irving. As you read it you get the impression that it is well arranged. It is a fine example of *coherence*.

In a long ramble of the kind on a fine autumnal day, Rip had unconsciously scrambled to one of the highest parts of the Kaatskill Mountains. He was after his favorite sport of squirrel-shooting, and the still solitudes had echoed and reëchoed with the reports of his gun. Panting and fatigued, he threw himself, late in the afternoon, on a green knoll, covered with mountain herbage, that crowned the brow of a precipice. From an opening between the trees he could overlook all the lower country for many a mile of rich woodland. He saw at a distance the lordly Hudson, far, far below him, moving on its silent but majestic course, with the reflection of a purple cloud, or the sail of a lagging bark, here and there sleeping on its glassy bosom, and at last losing itself in the blue highlands.

On the other side he looked down into a deep mountain glen, wild, lonely, and shagged, the bottom filled with fragments from impending cliffs, and scarcely lighted by the reflected rays of the setting sun. For some time Rip lay musing on this scene; evening was gradually advancing; the mountains began to throw their long blue shadows over the valleys; he saw that it would be dark long before he could reach the village, and he heaved a heavy sigh when he thought of encountering the terrors of Dame Van Winkle.

— From *Rip Van Winkle*, by Washington Irving.

The lady who describes her visit to the locomotive works talks as if she were out of breath. She hardly knows what to say next. But the current of Irving's story moves as majestically as does the flow of the lordly Hudson he so beautifully describes.

What is the difference between the one piece of disorder, and the other fine example of orderly composition? As you study the two, you will find that the secret lies in the *coherence* that characterizes all effective speech and writing.

How Irving Gained Coherence. — Washington Irving did not gain this power of coherence in his writings without effort. He early discovered what Robert Louis Stevenson says he found, that "the difficulty is not so much to write, as to write what you mean!" Irving gained coherence just as you will gain it, by refusing to be satisfied without it.

In thus seeking to bring his writing to greater coherence Irving gained a *mental habit* of coherence, and this shows in all his writings.

Illustration from the Training Camp. This principle of acquiring a habit from a course of training is the same everywhere. Take the training camp, for example. At first the "rookie" or newly arrived recruit drills with the awkward squad. Day

after day the drill-master puts him through his exercises, until one fine morning he is no longer a rookie. He is a soldier now. You can tell him as far as you can see him. See how he stands; how he holds his shoulders. As President Wilson says of him, "He walks the streets as no other one walks." And all from force of habit. In like manner, you are to acquire the habit of coherence in your speech and writing.



Courtesy, The Schuster-Martin Dramatic School, Cincinnati, O.

HAWAIIAN SEXTETTE.

EXERCISES BASED ON PICTURES

The High School Orchestra. — Nothing adds more to the equipment of a high school than a good orchestra. A practical suggestion is here offered in this direction. The Hawaiian costume is attractive, and the music is alluring. If you should prefer other costumes, the illustrations in this book will offer still further suggestions. A good orchestra offers an excellent example of unity and coherence in the expression of music.

(a) *Reporting a Musical Program.* Bring in a brief written report of a program such as this little orchestra might offer; or one that has been carried out by your own musicians. Guard against incoherence in your report.

(b) *Things We Need in the High School.* Discuss in class some of the items in high school equipment that you do not now possess, but which may be within your reach. Make your talk clear and coherent.

EXERCISES IN COHERENCE

As a first step in gaining coherence, you will find *the use of an outline* of great assistance.

(a) Study the ideas here indicated as items for a proposed outline. Several are purposely omitted at first, and supplied later so as to call for your judgment in deciding where the missing items should be introduced.

WHEN THE CIRCUS CAME TO TOWN

Posting the show bills — looking forward to the coming of the circus — the arrival of the caravans — putting up the tents — the circus crowd — the band concert — the parade going to the show — the “spielers” — buying the tickets — finding your seats — the performance accidents or incidents — the side-show — cheap gamblers and other circus followers — the clowns — the animals.

Items omitted from the list above. How you made the money to buy the tickets — how you enjoyed the show — peanuts and pink lemonade — how the management handled the “movements” of the show in arriving and departing.

(b) Prepare your outline, after fitting in the items you decide to use. Then write the story of the circus, putting it in any shape you please. Arrange it in three parts: (1) introduction; (2) the main account or description; (3) the conclusion. Make your account interesting, but above all, make it coherent. Criticize your arrangement, and your story, as you prepare it, and after you have completed it.

What Coherence Requires. — Coherence requires that your ideas be presented in some definite order. This order is best maintained by your outline. The judgment of the speaker or writer should decide which order is best to bring the desired effect.

The order of presentation may depend on (1) the nature of the subject; (2) the purpose of the speaker or writer; and (3) the persons to be addressed.

How to apply the suggestions above. — Circumstances make a difference in how you would apply the suggestions above for securing coherence. For example,

1. In telling a story of some actual experience, you would probably arrange the particulars in the order in which the events occurred.

2. In describing a landscape, or recalling a view on lake or river, you would probably arrange the details in the order in which you observed them.

3. In explaining a process, or a piece of machinery, you would very likely proceed from the known to the unknown.

4. If you are arguing a point, you will try to arrange the arguments on your side of the question in what seems to you the order of increasing importance.

In any instance, you would endeavor to adapt your thought to the comprehension of your hearers or readers.

EXERCISES BASED ON PICTURES

Nero. — Nero was a kingly captive in the Zoölogical Garden at Cincinnati. You may use him as your hero in the story of *The Lion and the Mouse*, the outline of which is suggested below. Keep coherence in mind as you write the story.

(a) *Plan Your Own Story.* Think out a story, well planned for its coherence, using the lion pictured on the next page for a chief actor. Give it orally or in writing.

(b) *A Visit to the "Zoo."* Tell about a visit to the "Zoo" actually made; or imagine such a visit. You will find in this book a number of pictures of zoölogical gardens, and of the animals and birds there. Watch your story for unity and coherence.

EXERCISES IN COHERENCE

(a) *Following a Simple Outline.* Study the following simple outline; if possible, give it greater coherence. Then follow your outline as thus improved upon, and tell the story:



Photograph by Elmer L. Foote.

A ROYAL CAPTIVE.

The Lion and the Mouse. Lion asleep — mouse running over his body awakens him — he catches the mouse in his paws — mouse pleads for mercy — promises to help the lion should opportunity ever offer — the lion, smiling at this, releases the mouse — the lion is caught in a snare — he roars in his anger — the mouse, hearing this, comes to his rescue — the mouse gnaws the rope, and thus releases the lion.

(b) *Coherence Through a Logical Outline.* In writing the paragraphs suggested below, prepare and use a logical outline. This will help you to secure the proper order within your paragraph.

In preparing this outline, *try the card plan.* Take several cards cut postal card size. Put down one idea on each card.

Limit the number to four or five. Ask yourself which thought should introduce the paragraph; which should prove your point, or bring out your description or story; which thought should illustrate it, and which is most appropriate for the close.

If necessary, add to the thoughts you have noted down. You may, if you think best, discard any thoughts that will not fit in. Arrange and rearrange your thoughts until the order seems the best possible to bring out coherence. Then, having decided on your plan, stick to it, and write your paragraph following this outline.

Topics for Outline. You may select any one or more of the following topics:

1. *When we went "over the top."* — Interview some soldier returned from over-seas who had this experience in attacking the enemy.

2. *My Unlucky Day.*

3. *Some Inventions That I Think Are Needed.*

4. Some topic of your own choosing.

5. Make a list or outline of business assets, such as honesty, cheerfulness, good manners, neat appearance, and so on.

(c) *Coherence Through Connectives.* Study the following selection to note the skillful use of connectives to knit together the paragraph, and thus to make it a fine unit of thought:

Whether Midas slept *as usual* that night, the story does not say. Asleep or awake, *however*, his mind was probably in the state of a child's, to whom a beautiful new plaything has been promised in the morning. *At any rate*, day had *hardly* peeped over the hills, *when* King Midas was broad awake, *and*, stretching his arms out of bed, began to touch the objects that were within reach. He was anxious to know whether the Golden Touch had *really* come, according to the stranger's promise. *So* he laid his finger on a chair by the bedside, *and* on various other things, *but* was grievously disappointed to perceive that they remained of exactly the same substance *as before*.

— From *King Midas and the Golden Touch*,
by Nathaniel Hawthorne.

(d) Review the *transition words* on page 27, and write one paragraph of not less than fifty words. Go over this carefully when you have completed it, to strengthen the coherence of the paragraph by the judicious use of connectives. Use at least five of these connectives; more if possible. Choose one of the following list of topics, or any topic acceptable to your teacher in English :

1. *A gipsy camp by the roadside.*
2. *A closely contested match game at the high school "gym."*
3. *Some good singing game, as played by the children of your neighborhood in the evening.*
4. *Story of a Red Cross nurse, and her experience near the "firing line."* It will be highly interesting if some lady returned from Red Cross service in foreign lands make an address, giving her experiences. Later, the class may write a report on her address.

5. Bring in a selected paragraph notable for its coherence through skillfully used connectives. Make a study of this in a paragraph of your own.

Class Criticism. Let each pupil present a paragraph in writing, and let each pupil criticize a written paragraph prepared by some other pupil.

Before submitting these paragraphs for individual criticism, let each paragraph be read aloud in class. Ask and answer two questions with reference to each :

1. Does this paragraph read as if it were written with a good outline?
2. Does this paragraph show coherence through the judicious use of connectives?

In getting at these answers, let the instructor indicate in each case which pupil is to make the criticism.

EXERCISES BASED ON PICTURES

Nomads. — While some Indian tribes have settled down to farming, yet many of them prefer to lead a nomadic or wandering life. This family was encamped at Glacier National Park, and seemingly is not averse to posing before the camera. The

tall young woman standing at the wigwam door is the eldest daughter of the family.

(a) *An Open-Air Breakfast.* The family has just finished the morning meal, the cooking utensils being in the left foreground. Describe such a breakfast as you think they enjoyed. Make an outline and watch your use of transition words in discussing this meal.

(b) *An Interview.* Let the girls imagine an interview with the eldest daughter; and the boys, with the father of the family. Write an account of your talk with one or the other of them, paying strict attention to the transition words you employ.



Photograph by A. Ntlen.

A GROUP OF ROAMING INDIANS.

Emphasis.—Emphasis lays most stress on most important things. The word *emphasize*, in its derivation from the Greek, means to show what you mean. When you use emphasis, you show your meaning more plainly than you could otherwise do, and thus impress upon your hearers or readers the point you consider important.

Methods of Obtaining Emphasis.—There are many methods of obtaining emphasis, of which the following are most frequently used: (1) by repetition and (2) by position.

Emphasis by Repetition. — In ordinary conversation, as well as in speech or writing, you use repetition to make what you say emphatic. When children have made some mistake the mother says, "Don't let that happen again. Do you understand? Don't let it happen again!" The repetition of the command makes it emphatic.

Notice the emphasis by repetition in the following paragraph :

People talk of liberty as if it meant the liberty to do just what a man likes. I call that man free who fears doing wrong, but fears nothing else. I call that man free who has learned the most blessed of all truths, — that liberty consists in obedience to the power, and to the will, and to the law that his higher soul reverences and approves. He is not free because he does what he likes ; but he is free because he does what he ought, and there is no protest in his soul against the doing.

— *On Liberty*, by Frederic William Robertson.

Emphasis by Position. — To make your statement emphatic, you frequently put your most important idea first, or last, or in some conspicuous place. This gives emphasis by position.

For example, suppose a boy has received some money from his father and spent it foolishly. He goes to him for more, but his father is disgusted with his folly and says to him, "I will not give you another dollar. Not one dollar will I give you!"

By changing the order of his sentence, and putting *not one dollar* first, he employs a strong emphasis.

The last place in a sentence or paragraph is generally considered emphatic, as is shown in the following :

For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth ; *to know the worst, and to provide for it!*

— Patrick Henry.

Here the clause in italics contains in a few words the whole purpose of the speech, — to provide a state of defense for the Colony of Virginia. Being of most importance, this idea is put at the very last.

In the following selection from Scott you have emphasis both by repetition and by position. In the first sentence, the third line is emphatic by repetition. The last line is emphatic by its position at the close. The two lines thus indicated are put in italics, but the whole passage is remarkable for a fine emphasis. It is worth committing to memory on that account :

Breathes there the man with soul so dead
Who never to himself hath said,

This is my own, my native land !

Whose heart hath ne'er within him burned
As home his footsteps he hath turned

From wandering on a foreign strand ?

If such there breathe, go mark him well :

For him no minstrel raptures swell ;

High though his titles, proud his name,

Boundless his wealth as wish can claim ;

Despite those titles, power, and pelf,

The wretch concentered all in self,

Living, shall forfeit fair renown,

And, doubly dying, shall go down

To the vile dust from whence he sprung,

Unwept, unhonored, and unsung !

— Sir Walter Scott.

EXERCISES IN EMPHASIS

(a) *Emphasis by Repetition.* Take one of the topics indicated below, and write a paragraph of about fifty words. Make it emphatic by repetition :

1. A rescue by the city firemen.
2. A bank robbery in daylight.

3. Delivering a stand of bees.
4. How our high school boys put out a fire.
5. The story of a reconciliation.

(b) *Emphasis by Position.* If you have ever seen one of the following phenomena, tell about it. Put emphasis into your paragraph by position :

1. An exhibition of the aurora borealis, or northern lights.
2. An eclipse of the sun or moon.
3. A volcano in eruption.
4. A mirage ; a cyclone ; or a storm at sea.
5. A shower of shooting stars.

(c) Prepare a paragraph of more than fifty words on a topic of your own selection, or one suggested by your instructor in English. Make it emphatic by either repetition or position, or both.

(d) Bring to class selected paragraphs containing an example of either one or the other of the two methods, repetition or position, in gaining emphasis.

EXERCISES BASED ON PICTURES

A Memorable Scene. — This is a gorge in Austria. What a scene to come upon, unexpectedly, in your travels in a foreign land ! Suppose this had been your good fortune. How you would treasure the memory of it.

(a) *Study This Scene as if You Had Thus Come Upon It.* Imagine yourself a traveler thus coming upon this scene. Think of one special feature of the scene and tell about it so as to emphasize it.

(b) *Beauty at Home.* There is beauty everywhere. Tell about something or some place that you consider beautiful. Study simplicity. Use emphasis sparingly but effectively.

Summary. — To make a paragraph effective you must give it three essential qualities, (1) unity ; (2) coherence ; and (3) emphasis.

By unity is meant *oneness of thought*. Some one idea must stand out as the substance of your paragraph. To accom-

plish this, you must have your story clearly in mind, and know what you want to say. You must (1) think over your subject; (2) make your point; and (3) avoid digressions.

By coherence is meant *sticking to your subject*. You must arrange your ideas to the best advantage. Perhaps the card plan is the most effective device for securing a logical outline. In following this outline, it is wise to study the use of connectives as aids to coherence.

By emphasis is meant *impressing important points* upon the minds of your hearers or readers. Of the many methods of securing emphasis, keep these two constantly in mind, (1) repetition; and (2) position.

Unity and coherence enable you to *express* the thought of your paragraph, while emphasis helps you drive home this thought, and thus *impress* it on the minds of those to whom you speak or write.



Photograph by A. Nielsen.

A MAGNIFICENT VIEW.

CHAPTER IV

MAKING SENTENCES EFFECTIVE

Every sentence must be clear in itself.

— JAMES RUSSELL LOWELL.

Introduction. — You have been studying how to make your English effective, (1) by developing your paragraphs in the best way, and (2) by applying to them the principles of unity, coherence, and emphasis. In developing your paragraphs, you have used different kinds of sentences. You are now to study these sentences in detail.

The Sentence Defined. — A sentence is a word or group of words expressing a complete thought. The following are sentences. Note that each expresses a complete thought.

EXAMPLES OF SENTENCES

1. Halt! 2. Iron sinks. 3. Summer has gone. 4. The leaves fall in autumn. 5. Forward, march! 6. Can you come to the library to-morrow night? 7. Nature never did betray the heart that loved her. 8. Why are you so perplexed, my friend? 9. It is I, he said.

10. Call things by their right names, and do not confuse together ideas which are essentially different.

— Cardinal Newman.

11. Honor and shame from no condition rise;
Act well your part, there all the honor lies.

— Alexander Pope.

How Sentences Are Made Up. — Sentences are composed of words, phrases, and clauses. The study of words is taken up in the next chapter. Phrases and clauses are treated here.

Phrases and Clauses. — A phrase is a group of words used together in a sentence, but not making complete sense by itself. It may be either an infinitive, or a preposition and its object. As, *He came to town on Monday to buy* an automobile. Here, *to buy* is an infinitive phrase, and *to town* and *on Monday* are prepositional phrases.

A clause is a sentence within a sentence. It contains a subject and predicate of its own. The sentence,

We are not weak, if we make a proper use of those means which the God of nature hath placed in our power.

— Patrick Henry.

is divided into three clauses, each of which has its own subject and predicate.

EXERCISE IN POINTING OUT PHRASES AND CLAUSES

Point out the phrases and clauses in the following sentences :

1. To be or not to be, that is the question. — Hamlet.
2. And he said, A certain man had two sons. And the younger of them said to his father, Father, give me the portion of goods that falleth to me. And he divided unto them his living.
— St. Luke.
3. Three wives sat up in the lighthouse tower,
 And trimmed the lamps as the sun went down.

— Charles Kingsley.

The voice I hear this passing night was heard
 In ancient days by emperor and clown :
 Perhaps the self-same song that found a path
 Through the sad heart of Ruth, when, sick, for home,
 She stood in tears amid the alien corn.

— *Ode to a Nightingale*, by John Keats.

EXERCISES BASED ON PICTURES

The Irrepressible Guide. — You never know what will happen next when a youngster so full of mischief as this boy acts as your guide on a trip.

(a) *In a Touring Party.* If you have been on a tour of any kind, recall the circumstances and tell about it. If not, then imagine yourself a member of the party for which this guide acted as leader. Relate



Photograph by A. Nielsen.

MEXICAN GUIDE.

San Pedro, Mexico.

some circumstance or happening in which the guide took part. Go over each sentence after you have written it and see how many phrases and clauses you have used.

(b) *Travel Letter.* Suppose yourself traveling somewhere. Write a brief letter to the class detailing an experience of your journey. Pay special attention to accuracy of punctuation and capitalization, and be sure your phrases and clauses are properly placed.

Use of Phrases and Clauses. — There is but little difference in the way phrases and clauses are used in sentences, as may be noted below :

1. A phrase or a clause may be the subject of a sentence ; as, *To err* is human. *Where are we to go now*, is the question.

The italicized phrase is the subject of the first sentence, and the italicized clause is the subject of the second sentence.

2. A phrase or a clause may be the predicate of a sentence ; as, He seems *to like* athletics. The object of this inquiry is, *How shall we best succeed?* In the first sentence the italicized

phrase is the predicate, and in the second sentence the italicized clause is the predicate.

3. Either a phrase or a clause may be the object of a transitive verb in the active voice: as, I intend *to do* my duty. He asked, *What do you want me to do now?*

4. A phrase or a clause may be used as an adjective element, or as an adverbial element. If used to modify a noun or pronoun, it will be used *adjectively*. If used to modify a verb, participle, adjective, or adverb, it will be used *adverbially*. Thus in the sentence, The house *that stands by the roadside* is mine, the clause in italics modifies the noun *house*, and is there used adjectively. In the sentence, He did not know where *to go*, the phrase in italics modifies the adverb *where*, and is there used adverbially.

EXERCISES IN THE USE OF PHRASES OR CLAUSES IN SENTENCES

1. Write a sentence using a clause as its subject. Write a sentence using a clause as its predicate.

2. Write sentences using either a phrase or a clause as an adjective, and as an adverb.

3. Write a sentence using either a phrase or a clause as the object of a transitive verb.

4. Write at least five prepositional and five infinitive phrases used in sentences. State how each is used.

Sentences Classified as to Use. — Sentences are classified in use as declarative, interrogative, imperative, and exclamatory. Any kind of sentence may be used in exclamation.

Declarative. Columbus discovered America. The commander was ready to surrender.

Interrogative. Who goes there? Why is Cornelia absent?

Imperative. Let him alone. Advance, and give the countersign.

Exclamatory. You did that! What are you going to do next! Get out of my sight! Would that I had never seen him!

EXERCISES BASED ON PICTURES

A Dethroned Monarch. — The bison, or American buffalo, was once the proud monarch of the prairies of America. He became almost extinct, but under Government care and provision is beginning to come again into his own, large herds being found in some of our National Parks. He may also be seen in many of the zoölogical gardens of the country.



BUFFALO.

Photograph by A. Nielsen.

“ Zoo ” Park, Portland, Oregon.

(a) *The Story of the Buffalo.* Talk in class over the story of the buffalo. Write a brief statement of this, and try to use as many of the four forms of sentences, declarative, interrogative, imperative, and exclamatory, as you can. Use at least six sentences.

(b) *An Artistic Coin.* The United States coin, the nickel, gives an artistic representation of the buffalo and of his determined hunter, the Indian. Study this coin, and write several sentences about its beauty. Compare this picture with the representation of the buffalo on the coin. How many kinds of sentences have you used?

(c) *Buffalo Bill.* One of the world's greatest marksmen was Colonel Cody, generally known as “ Buffalo Bill.” Find out about his “ Wild West Show ” from somebody who saw it, and write a short account of it, using all four forms of sentences.

Classification as to Grammatical Structure. — According to grammatical structure, sentences may be simple, complex, or compound.

A simple sentence has but one subject and one predicate; as, Robert understood. Where is my overcoat? Leave the room.

A complex sentence has one or more subordinate clauses used as subject or predicate, or as modifier of some part of the sentence; as, I do not know where I shall spend the winter. This is what (that which) I want. Here is where I get off.

A compound sentence consists of two or more simple or complex sentences, joined by coördinate conjunctions, expressed or understood. The parts thus joined are called the members. As, Wine is a mocker, strong drink is raging, and whosoever is deceived thereby is not wise. — Proverbs of Solomon.

EXERCISES IN ANALYSIS OF SIMPLE, COMPLEX, OR COMPOUND SENTENCES

Analyze the following sentences. State whether each is simple, complex, or compound. Do not use diagrams unless so instructed. Name all phrases and clauses, stating how each is used:

1. O why should the spirit of mortal be proud?
2. Seven wealthy towns contend for Homer dead,
Through which the living Homer begged his bread.
3. At sunset they were both out of sight, and we were once more upon the ocean, where sky and water meet.

— R. H. Dana, Jr.

4. Our arts are happy hits. We are like the musician on the lake, whose melody is sweeter than he knows; or like a traveler, surprised by a mountain echo, whose trivial word returns to him in romantic thunders.

— Ralph Waldo Emerson.

Advantages of the Three Forms of Sentences. — Each of the three forms, simple, complex, and compound sentences, has its own advantages.

1. *The Simple Sentence* has the advantage of simplicity. When well written it is clear, direct, and vigorous. You can catch its meaning at a glance. For instance, in the quotation from Emerson in the preceding exercise, note the first sentence, Our arts are happy hits. Its force immediately attracts attention.

Simple sentences are useful for introducing or for closing a paragraph. They are also used for topic sentences, or as summary, or clincher sentences.

2. *The Complex Sentence* gives a flexibility of thought such as could not be afforded by simple sentences. It gives a definite statement for its main point, to which it joins one or more closely related statements to make the thought more complete.

With the complex sentence you are able to express shades of meaning otherwise impossible. What it loses in simplicity, it gains in dignity, beauty, and fullness of expression.

3. *The Compound Sentence* enables you to place two statements of equal weight side by side for comparison, or for emphasis, or for whatever purpose you may have in mind. It has all the simplicity of the simple sentence, where its parts are simple; and all the flexibility of the complex sentence, where its parts are complex. Frequently, the compound sentence combines both simple and complex sentences.

The Three Forms Used Together. — While each form, as has just been noted, has its own advantage, it is when all three forms are used together in the paragraph that their value is shown. One gives force, another variety, while the third gives added power.

EXERCISES BASED ON PICTURES

Old Spanish Mission. — Built by the Spaniards in 1786, this structure is a fine example of the architecture of Spanish missions.

(a) *A Building of Historical Interest.* Talk in class over visits made by members of the class to buildings possessing something of historical interest. Then write an account of a visit, real or imaginary, made by you. It would not be hard to imagine yourself one of a party privileged to visit this old Mission. Use simple sentences, but introduce one each of complex and compound sentences.



Photograph by A. Nielsen.

THE OLD MISSION, SANTA BARBARA, CALIFORNIA.

(b) *Points of Historical Interest in Your Vicinity.* Talk in class over points of historical interest near you, then write a paragraph made up of one or more of each of the three forms of sentences, simple, complex, and compound.

EXERCISES USING SIMPLE, COMPLEX, AND COMPOUND SENTENCES

It may be well at this point to guard against what is called the *and-habit*, or the *running-on-construction*, where various constructions are loosely or carelessly joined together by *and*. Avoid this.

Examine your sentences for this fault. You will find it hard to combat, when once it is settled into a habit of speech or writing.

(a) Bring to class selections from books, magazines, or newspapers, and examine some of the best sentences thus offered for a study of the three forms of sentences.

(b) Take two or more of the following :

1. Describe something you saw this morning on your road to school. Use four or more simple sentences.

2. Describe an athletic event ; or some outdoor game played at this season of the year. Use any form you please, but include two or three complex sentences.

3. Explain how to use an electric sweeper ; or how to bake a cake according to a new recipe. Use what forms you please, including one complex, and one compound sentence.

4. Give an appreciation of the work of a fireman ; or of a city policeman ; or of a railroad engineer or conductor ; or of any occupation requiring skill and courage. Use all three forms of sentences at least once.

5. Write a short account of the most exciting experience you ever had. Begin with one or two short, simple sentences and as you develop your subject, put variety into your work by the careful use of some compound and complex sentences.

Short and Long Sentences. — Sentences of any form may be short or long. Short sentences give emphasis when contrasted with longer sentences. A series of short sentences gives the effect of rapidity of movement. You can, of course, readily take in the meaning of short sentences, but the use of too many of them produces an impression of monotony which it is well to avoid.

Long sentences, when well managed, tend to give dignity and grace to speech or writing. The objection to using too many long sentences, or sentences of unusual length, is that they are hard to understand, and are in danger of becoming tedious.

In later exercises, you may keep close watch on the length or brevity of your sentences.

EXERCISES IN THE LENGTH OF SENTENCES

(a) Look through your English classics, or other books in use in the high school, to note the use of short and long sentences.

(b) 1. Write an account of the run to a fire by your fire department. Use mostly short sentences.

2. Describe the pleasantest visit you ever made. Use at least one long sentence.

Loose and Periodic Sentences. — Sentences are also classified as loose or periodic.

Loose Sentences may be broken off at one or more points before reaching the close, and still make complete sense.

It is gone, that sensibility of principle, that chastity of honor, which felt a stain like a wound, which inspired courage whilst it mitigated ferocity, which ennobled whatever it touched, and under which vice itself lost half its evil by losing all its grossness.

— Edmund Burke.

Grammatically, this sentence might break off at the first comma, and be complete. It might break off after *principle*, after *honor*, or *wound*, or *courage*, or *ferocity*, or *touched*, or *evil*, and be complete. The thought is made more complete and striking by the addition of each succeeding clause.

Study the following loose sentences to note where each might break off, so far as grammatical completeness is concerned. Note, too, the ease of expression :

1. The first of our society is a gentleman of Worcestershire, of ancient lineage, a baronet, his name Sir Roger de Coverley.

— *The Spectator Club*, by Richard Steele.

2. Burns speaks forth what is in him, not from any outward call of vanity or interest, but because his heart is too full to be silent.

— *Life of Robert Burns*, by Thomas Carlyle.

EXERCISES BASED ON PICTURES

Tambourine Dancers. — These are high school girls practicing for a so-called Moorish dance.

(a) *Moorish or Spanish Costumes.* The costumes here shown might be worn in either a Moorish or a Spanish scene. Talk in class over characteristic costumes and describe in writing one style of costume that appeals to you. Employ the loose form of sentence structure.



Courtesy, The Goldenberg Dramatic School, Cincinnati, O.

GROUP OF "MOORISH" DANCERS.

(b) *Elements That Influence Dress.* It is easy to see why the Eskimo dresses as he does, to guard against Arctic cold, while Oriental costumes are designed to protect the wearer against tropical heat. Talk in class over these and other elements that influence dress or costumes. Write one paragraph on this topic, employing the loose form of sentence.

(c) *A Test in Description.* Choose one of the girls in the picture above and describe her in such a way that the rest of the class can tell which one you mean. Make sure that some of your sentences are loose and some periodic.

Periodic Sentences do not end grammatically until the thought they express is nearly or quite completed. This will be seen in the following sentence :

In the beginning of the thirteenth century, when the clouds and storms had come, when the gay sensuous pagan life was gone, when men were not living by the senses and understanding, when they were looking for the speedy coming of Antichrist, there appeared in Italy, to the north of Rome, in the beautiful Umbrian country at the foot of the Apennines, a figure of the most magical power and charm, St. Francis.

— From *The Life of St. Francis*, by John Ruskin.

In this sentence, the predicate *appeared* does not occur until past the middle of the sentence, while the subject *St. Francis*, comes at the very last. The sense is thus skillfully suspended until the close of the sentence.

Study also the following periodic sentences, to note how the thought is not fully revealed until the sentence is completed :

1. If the spirit of ancient chivalry should ever be totally extinguished, the loss I fear will be great. — Edmund Burke.

2. Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the study of Addison.

— *Life of Addison*, by Dr. Samuel Johnson.

3. High on a throne of royal state, which far
Outshone the wealth of Ormus and of Ind,
Or where the gorgeous East with richest hand
Showers on her kings barbaric pearl and gold,
Satan exalted sat.

— From *Paradise Lost*, book ii, by John Milton.

Balanced Sentences. — Balanced sentences are made up of contrasted ideas, equal in importance, in like constructions, and so placed in the sentence as to balance each other. Both loose and periodic sentences may take the balanced form.

United, we stand ; divided, we fall.

— *State Motto of Kentucky.*

Dryden knew more of man in his general nature, and Pope in his local manners. The notions of Dryden were formed by comprehensive speculation, and those of Pope by minute attention. There is more dignity in the knowledge of Dryden, and more certainty in that of Pope.

— From *Lives of the Poets*, by Dr. Samuel Johnson.

Study also the examples that follow, to note the varying methods of obtaining balance in sentences :

1. Next to seeing you is the pleasure of seeing your handwriting ; next to hearing you is the pleasure of hearing from you.

— Thomas Gray.

2. It can only be said that one administration is more eager, the other more cautious ; the one puts greater emphasis on results, the other on methods ; one is impatient to achieve, the other waits to consider ; one assumes authority if it has not been denied, the other assumes no authority until it has been granted ; one is Napoleonic, the other Fabian ; one is militant, the other legal. The danger in the one temperament is too great expedition, the danger in the other, disastrous delay.

— From *The Outlook*.

The balanced sentence lends dignity to speech or writing. When too frequently used, it becomes pretentious. When the balance is unobtrusive and apparently unconscious, it is more pleasing than when it has the appearance of being studied or forced.

EXERCISES IN LOOSE, PERIODIC, AND BALANCED SENTENCES

(a) Bring to class at least one good example of a loose, a periodic, and a balanced sentence, selected from your required readings in English.

(b) Study the following sentences to decide which are loose, which periodic, and which balanced. Give your reasons for thus deciding in each case. In the loose sentences, show where the sentence might break off, and still be grammatically correct. In the periodic sentences, indicate where the subject and predicate are found. Show how the balanced sentences maintain their balance :

1. Crafty men condemn studies, simple men admire them, and wise men use them.

— *On Studies*, by Sir Francis Bacon.

2. Those who were spared at first would generally be spared to the end; those who perished at all would perish at once.

— *From Revolt of the Tartars*, by Thomas de Quincey.

3. And the rains descended, and the floods came, and the winds blew, and beat upon that house; and it fell; and great was the fall of it.

— *St. Matthew 7 : 27*.

4. I pray that our heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and the lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

— *From the Letter to Mrs. Bixby of Boston*, by Abraham Lincoln.

5. Those who roused the people to resistance, who directed their measures through a long series of eventful years, who formed, out of the most unpromising materials, the finest army that Europe has ever seen, who trampled down King, Church, and Aristocracy, who, in the short intervals of domestic sedition and rebellion, made the name of England terrible in every nation on the face of the earth, were no vulgar fanatics.

— *From the Essay on Milton*, by Thomas Babington Macaulay.

7.

The hills

Rock-ribbed and ancient as the sun, — the vales
 Stretching in pensive quietness between ;
 The venerable woods — rivers that move
 In majesty, and the complaining brooks
 That make the meadows green ; and poured round all
 Old Ocean's gray and melancholy waste, —
 Are but the solemn decorations all
 Of the great tomb of man.

— From *Thanatopsis*, by William Cullen Bryant.

(c) Try at least two of the following :

1. Relate some interesting happening that occurred on the road to or from school. Use the loose form of sentences.
2. Tell the same or a similar story in periodic form.
3. Take some sentence in the balanced form, quoted in this chapter, and change it to the loose form.
4. Take some sentence from this book in the loose form, and change it to the periodic form. If you can change it to the balanced form, do so.

(d) Write sentences fulfilling the requirements below, and answer the questions asked, giving examples where possible :

1. Write (a) A simple loose sentence. (b) A complex periodic sentence. (c) A compound balanced sentence.
2. Write a loose interrogative sentence.
3. Write a periodic imperative sentence.
4. Can a balanced sentence be simple? complex?
5. Can declarative, interrogative, imperative, or exclamatory sentences be simple, complex, or compound? Can they be loose, periodic, or balanced?

EXERCISES BASED ON PICTURES

An Obliging Lad. — This Cuban lad on his way to school was willing to pose under the stalks of sugar cane to show you how high sugar cane grows. He knows something else about sugar cane; he knows how it tastes. No doubt he went on his way rejoicing, sucking away at a generous piece of the cane.

(a) *What Story Did He Tell at School?* Relate his story when he arrived at school, of how he stopped to pose for a picture of growing sugar cane. You may use some loose sentences, and at least one periodic sentence. Can you think of a balanced sentence to use?

(b) *Making maple sugar; or making sorghum.* If either product is made in your neighborhood, tell about it. Use some loose and some periodic sentences.

Unity, Coherence, and Emphasis in Sentences.

— It is necessary for your sentences to have the three qualities, unity, coherence, and emphasis.

Unity. — Unity in the sentence requires that some one thought shall have the right of way.

1. Unity is opposed to *digression*, that is, the stepping aside from the main thought to take up something not directly connected with it.

For example, Albert Brown is telling Tom Grayson about his vacation. He says, "I used to go down to the wharf every afternoon and hear the fishermen tell about their fishing-trips, and watch the boats come in." Here, *and watch the boats come in*, is a digression.

It would be clearer to say, "I used to go down to the wharf every afternoon, and watch the boats come in. I loved to hear the fishermen tell about their fishing-trips."



Photograph by A. Nielsen.

HOW SUGAR CANE GROWS.

Hawaii.

2. Unity is also opposed to *changing subjects*, when it is simpler to keep the same one. The sentence, "We quickly passed up the avenue, and soon the old mansion was reached," would be clearer if you said, "We quickly passed up the avenue, and soon (we) reached the old mansion."

3. Unity is further opposed to *long straggling sentences*. Such sentences are frequently strung together by *and* or *but*. This is especially a fault to be noted in ordinary conversation, and it should be carefully avoided.



CHINESE TEA VENDOR.
Shanghai, China.

Photograph by A. Nielsen.

EXERCISES BASED ON PICTURES

How Does He Balance Them All? — This looks like a heavy load, but tea is very light, as you can see by the slight bending of the bamboo pole.

(a) *Tea Culture*. Talk in class over the cultivation of tea. Write in six or seven sentences a statement of what you have discussed, paying especial attention to the arrangement of the sentences so as to secure unity.

(b) *China*. Talk in class about China. Write a short statement in at least four sentences, watching your work for unity.

Coherence. — Coherence in the sentence demands that it *hang together* properly. It is opposed to the faulty use or placing of words, phrases, and clauses, such as those mentioned below :

1. Using a *pronoun whose antecedent is uncertain*; as,

John said to his friend that he would soon receive a promotion.

Here you cannot tell whether it is John or his friend that is to be promoted. The sentence would be clearer if it said,

John said to his friend, I will soon receive a promotion, or, You will soon receive a promotion.

2. Using the (so-called) *dangling participle*. This use makes the participle seem to modify the wrong noun. As,

(1) While sitting at the piano, the telephone rang.

(2) Every morning I take a walk, followed by a shower bath.

To make your meaning clear, it would be better to say,

(1) While I was sitting at the piano, the telephone rang.

(2) Every morning I take a walk, and then take a shower bath. Or, I follow this with a shower bath.

Another form of incoherence is caused by *misplacing clauses*, in such cases as the following :

(1) *The squinting construction.* — This arises from so placing the clause in the sentence as to make it impossible to tell whether it modifies a word before it, or after it.

Please inform Mr. Darlington, *if he comes to-morrow*, I shall be unable to see him.

It is impossible to say whether the clause in italics refers to *inform* or *unable*. According to the intention of the speaker, the sentence should read in one of two ways :

If Mr. Darlington comes to-morrow, please inform him that I shall be unable to see him; or, Please inform Mr. Darlington (now), that I shall be unable to see him, if he comes to-morrow.

(2) *Misplacing a relative clause.* — A relative clause should be placed as close as possible to the antecedent of the relative pronoun which introduces the clause.

My mother left the umbrella in the street-car, which she bought for my sister.

To be clear, this should read,

My mother left the umbrella which she bought for my sister, in the street-car.

(3) *Misplacing what should be an introductory clause.*

I strolled out into the orchard as the moon rose and wandered among the trees.

This seems to imply that the moon wandered among the trees. It would be clearer to say,

As the moon rose, I strolled out into the orchard and wandered among the trees.

Importance of Arrangement. — You will note that the incoherent constructions just referred to are the result of careless arrangement. Careful arrangement is the secret of coherence.

EXERCISES BASED ON PICTURES

Feeding the Deer. — In this Japanese park at Narra the visitors buy cakes to feed to the deer, much as you get peanuts for the elephant or the monkeys at the circus or zoölogical gardens. The deer are not slow to demand this tribute from ad-

ming friends, and crowd about them awaiting their bounty. Part of the herd is seen in the picture.

(a) *How I Fed the Animals.* With this picture in mind, tell about your feeding the animals in park, circus, or zoölogical gardens. Review the points brought out in this chapter and let your sentences exemplify some of these points. Avoid dangling participles and misplaced clauses.

(b) Write a short description of the scene in the picture. Watch your paragraphs and sentences carefully to see that they have unity and coherence.



FEEDING THE DEER.

Photograph by A. Nielsen.

Nara, Japan.

(c) Look over what you have written above and say which sentences are simple, which complex, and which compound. Which are loose and which periodic?

The Wise Use of Connectives.—Next to the use of a careful outline for coherence in the sentence comes the judicious employment of connectives. This is readily noted in the following sentence :

It must not be supposed *that*, *because* I so speak, *therefore* I have some sort of fear of the education of the people; *on the*

contrary, the more education they have, the better, *so that* it is really education.

— Cardinal Newman.

Here, the words in italics are all instances of connecting words judiciously used. Study connectives in your reading and try to become skillful in the use of them. Refer to the list on page 27.

Emphasis. — Emphasis in the sentence requires that words, phrases, and clauses be so placed as to lay most stress on the most important thought in the sentence.

To secure emphasis in the sentence, employ one or more of the following suggestions :

1. *Place the emphatic words, phrases, or clauses in the most emphatic positions.* — These are, ordinarily, the close or the beginning of the sentence. Any unusual position, however, may give emphasis.

Note the emphasis caused by the unusual position of the verbs *burned* and *shook*, and of the clause, *This to me!* in the following quotation from *Marmion* :

Burn'd Marmion's swarthy cheek like fire,
And shook his very frame for ire,
And, " This to me ! " he said ;
" An 'twere not for thy hoary beard,
Such hand as Marmion's had not spared
To cleave the Douglas' head ! "

— From *Marmion*, by Sir Walter Scott.

In the selection from Pope next quoted, the emphasis in the first sentence falls at the close, *needs but to be seen*. In the second sentence, the emphasis is at the beginning, *Yet seen too oft* :

Vice is a monster of so frightful mien
As, to be hated, needs but to be seen;
Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace.

— From *The Essay on Man*, by Alexander Pope.

2. *Say most about the most important things.* — How to do this is illustrated in the following sentence from Van Dyke:

A fire in the woods is one thing; a comfort and a joy; fire in the woods is another thing, — a terror, an uncontrollable fury, a burning shame.

— From *The Open Fire*, by Henry van Dyke.

3. *Arrange your sentence in the form of a climax.* — This is well illustrated in Cæsar's famous sentence,

I came; I saw; I conquered!

Both quotations given above, from Pope and from Van Dyke, are in climax form.

EXERCISES IN EMPHASIS

Write on two of the following subjects, placing the important parts of your sentences in the most emphatic positions.

1. The political party I favor has done more for the country than its leading opponent.
2. No other game develops the body so well as football.
3. The biggest snake I ever saw.
4. A suggestion for securing greater interest in English composition.
5. The future of the airplane.

Making Sentences Effective. — While all the suggestions given in this chapter have to do with making your sentences effective, and especially the items on unity, coherence, and

emphasis, yet the simplest method is to adopt Lowell's rule, as given at the head of the chapter, *to make every sentence clear in itself*. If you do this consistently, as a beginner, you will come ere long to write clearly as a matter of habit.

Summary. — A sentence expresses a complete thought. Sentences may be declarative, interrogative, imperative, or exclamatory. Sentences in any of these forms may be, grammatically, either simple, complex, or compound. A simple sentence contains but one subject and one predicate. A complex sentence contains one or more subordinate clauses used as subject, predicate, or modifiers. A compound sentence contains two or more simple or complex sentences, joined by coördinate connectives. In thus joining sentences together, you are to avoid the *and-habit*, or what is termed the *running-on construction*.

All sentences are either loose or periodic. A loose sentence can be broken off at one or more points before the close, and still be complete grammatically. A periodic sentence holds the thought suspended until its close. Both loose and periodic sentences may take the balanced form. A balanced sentence is made up of contrasted ideas so placed in the sentence as to balance each other.

The loose sentence gives ease and simplicity; the periodic sentence lends strength and force; while the balanced sentence, when sparingly used, adds dignity to speech or writing. It is well to make careful use of all three forms.

To speak of one thing at a time will give unity; to say it connectedly will give coherence; and skillful adjustment of space and position will give the proper emphasis. These three qualities are essential.

In seeking unity, avoid (1) digression; (2) the use of two

or more subjects in the sentence where one will do; and (3) long straggling sentences.

In seeking coherence, avoid (1) a pronoun whose antecedent is uncertain; (2) the dangling participle; and (3) the squinting construction. Also avoid a misplaced relative clause, or a misplaced introductory clause. Use an outline, and watch your connecting words.

In seeking emphasis, try one or more of the following devices: (1) Put emphatic parts in emphatic positions; (2) Arrange your thought in the form of a climax; and (3) Say most about important things.

To make your sentences effective, adopt Lowell's rule, to make every sentence clear in itself.

CHAPTER V

SOURCES AND USE OF ENGLISH WORDS

*Be not the first by whom the new is tried,
Nor yet the last to lay the old aside.*

—ALEXANDER POPE.

Introduction. — Your study of the paragraph showed you the need of learning more about the sentences which compose the paragraph. In the same way the study of the sentence requires a more detailed discussion of the words out of which sentences are made.

As the English language is so rich in words, it is well to know something of its history. This knowledge will then help you to apply the principles which govern the effective use of words.

The Basis of English. — Anglo-Saxon is the basis of English, although about one-half of the words in English come from other languages, chiefly French and Latin.

The Anglo-Saxon Invasion. — Some time between the fifth and sixth centuries, two Germanic tribes known as the Angles and the Saxons, who later fused into one people known as Anglo-Saxons, came over to Britain from the mainland of Europe, and conquered the Britons who dwelt there, driving them into the mountainous country of Wales. They held the Scots to their place in the north.

The Angles gave their name to the island, which came to be known as *Angle-land*, or England, and for five hundred years Anglo-Saxon continued to be the language of the

island. The first example of the speech of England in written form was in the time of Alfred the Great.

The Norman Invasion. — In the year 1066 another invasion took place. The Norman-French, descendants of Northmen who had settled in France, crossed over to England. They met and defeated the Saxon king Harold at the battle of Hastings. They conquered England and introduced their own language and customs there.

The English Language. — How the two languages finally blended into one, known as the English language, is well told in Scott's *Ivanhoe* :

At court, and in the castles of the great nobles, Norman-French was the only language employed; in courts of law, the pleadings and judgments were delivered in the same tongue. In short, French was the language of honor, of chivalry, and even of justice, while the far more manly and expressive Anglo-Saxon was abandoned to the use of rustics and hinds who knew no other.

Still, however, the necessary intercourse between the lords of the soil, and those oppressed inferior beings by whom the soil was cultivated, occasioned the gradual formation of a dialect, compounded betwixt the French and the Anglo-Saxon, in which they could render themselves mutually intelligible to each other; and from this necessity arose by degrees the structure of our present English language, in which the speech of the victors and the vanquished have been so happily blended together.

— From *Ivanhoe*, by Sir Walter Scott.

Anglo-Saxon Words. — Anglo-Saxon words are simple, homely, or substantial. They include almost all the short words, all the pronouns, and most of the connecting words, and words in constant and familiar use. The following words are Anglo-Saxon :

1. Words relating to the home, as child, father, friend, guest, husband, meal, mother, wife.
2. Words relating to the farm, as barn, horse, ox, plow, rest, work.
3. Words relating to the sea, as flood, ship, shore, storm, wave, wreck.

EXERCISES BASED ON PICTURES

Attractiveness in Service. — It is worth noting how much attractiveness in service adds to the enjoyment of a meal. If



Photograph by A. Nielsen.

SWEDISH WAITER GIRL.
Stockholm, Sweden.

you had eaten a meal in this restaurant, the picturesque dress of the maid who served you would be one of the pleasant memories of your stay in Stockholm.

(a) *Words Relating to Dining Room Service.* Make a careful list of words that relate to the service of the dining room or the restaurant. Include the furniture, articles of linen, glass, china, silver, and cutlery. Out of twenty words thus chosen, note how many of these are Anglo-Saxon.

(b) *Interesting References.* The *National Geographic Magazine* frequently reproduces pictures showing national costumes for men and women. Choose from this magazine or from the other costume pictures in this book a subject, and make a list of all the parts of the costume. How many of the words are Anglo-Saxon?

Norman-French Words. — Norman-French words are dignified, official, or elegant. The following words are Norman-French :

1. Words relating to castle and hall, as butler, curfew, courtesy, courtier, tower.
2. Words relating to the church, as curate, pew, rector, vestry, volume.
3. Words relating to the law, as bail, judge, jury, mortgage, officer, prisoner.

Words from the French. — Besides the words from the Norman-French, many words have come to us from the French direct, as chauffeur, depot, mirage, garage.

Latin Words. — Some Latin words have been introduced into English without change, as alibi, alumnus, animus, data, finis, inertia, item, memorandum, recipe, superior.

Latin Derivatives. — Still a greater number of words are derived from the Latin through the French, but have adapted themselves to the English form. The following are examples :

Arbitrate, benefit, composition, culpable, dominate, educate, effective, finish, legislate, locomotive, mission, nocturnal, opposition, paternal, revise, translate, unanimous, vaccinate.

Greek Derivatives. — There are a number of Greek derivatives in use in English. These are often technical terms or words used to describe scientific discoveries or inventions. The following are examples :

Analysis, biography, dactyl, democracy, electricity, geography, hexagon, metaphor, phonograph, telegraph, sympathy.

Shades of Meaning in English. — We have in many instances two words in English derived from the same root, one from the Latin, the other from the French. This affords a distinct shade of meaning between the two words, as is shown by the following list :

From Latin, direct

fidelity
fragile
regal
secure

From Latin, through French

fealty
frail
royal
sure

These shades of meaning are still more marked in words meaning nearly the same thing, where one comes from the Anglo-Saxon, and the other from the Norman-French. This may be seen in the following :

Anglo-Saxon

will
token
begin
hue
might
goodness
body
fall
enough

Norman-French

testament
sign
commence
color
power
bounty
corpse
autumn
sufficient

EXERCISES BASED ON PICTURES

Enjoying a Summer Camp. — These high school girls are spending a few days at a summer camp. They seem to be enjoying their swim in the river.

(a) *Vacation or Holiday.* Have you any good reason for employing one term in preference to the other? How do you distinguish between the two words? *Vacation* is from the Latin through the French, while *holiday* (from *holy day*) is from the Anglo-Saxon.

(b) *Words Relating to Vacation or Holiday-time.* Talk in class over various methods of enjoying your vacation or holiday. As each pupil speaks briefly, let one pupil selected for the purpose write down one word used by that pupil, and not used by the others. Select at least ten such words.

Coupling of Anglo-Saxon and Norman-French Words. — In law terms and in the *Prayer Book* of the English Church,

you will notice the derivatives from the two languages set side by side in the same phrase or clause. This is seen in *give* and *bequeath*, *last will* and *testament*, from the law forms, and in the following:

Create and make in us new and contrite hearts that we may obtain of thee perfect remission and forgiveness.

— *Prayer Book*, the Collect for Ash Wednesday.



Photograph by Felix J. Koch.

VACATION GLIMPSE.

This doubling of terms seems to us now to be unnecessary, though quaint, but at the time when these forms were originated it was thought necessary to use terms that could be understood by both Normans and Anglo-Saxons.

EXERCISES IN DISTINGUISHING SHADES OF MEANING

1. Of the two terms *fidelity* and *fealty*, which would you apply to the devotion of a man in the performance of his duty; and which to the obedience of a vassal to his overlord, in the days of chivalry?

2. Of the two words *fragile* and *frail*, which of the two would you use to describe a vase of delicate construction; and which to the insufficient support of a bridge partly broken down? or to the body of a child weakened by disease or accident?

3. If two men were found lying on the roadside, one wounded and the other dead, in which case would you use the word *corpse*, and the word *body*? Could one of the terms be applied to both?

4. Of two flowers, one a delicate shade of pink, the other of a deep crimson, to which would you apply the word *hue*, and to which the word *color*? Is the distinction as clear between these two terms as between the terms in (3)?

Words from Other Languages. — Many other languages have contributed words to the English language, but none to such an extent as those already named. The following are worth noting:

Celtic: Bard, bog, brogue, glen, lad, lass, slogan, whisky.

Scandinavian: Viking, sky, wrong.

Spanish: Bolero, canyon, flotilla, junta, siesta.

Arabic: Algebra, alkali, elixir.

Hebrew: Cherub, hallelujah, Messiah, seraph.

North American Indian: Hominy, moccasin, tobacco, tomahawk, squaw, wampum, wigwam, potato, tomato, succotash.

Many Indian names are attached to States, cities, counties, lakes, rivers, and mountains, in the United States. Among such names are Allegheny, Algonquin, Massachusetts, Ohio, Miami, Cheyenne, Shenandoah, Kentucky, Tallahassee, Tippecanoe, Chillicothe.

EXERCISES BASED ON PICTURES

On the Greensward. — The high school girls here shown are obeying Milton's injunction in *L'Allegro* to

Come and trip it as you go

On the light fantastic toe.

The scene is one of the interludes of a pageant, and shows one form of the old-time English sports or revels.

(a) *Open Air Sports.* Discuss in class the various forms of amusement for young people suitable to the open air. Write one paragraph on the topic. Classify the words you have used and see from how many different sources they come.

(b) *Athletic Sports.* Discuss in class one or more athletic sports popular in your vicinity. Write a paragraph in which you tell about some one form of athletics in which you are interested. How many Anglo-Saxon words have you used? How many Norman-French or Latin? Have you used any from the less common sources mentioned in the preceding section?



Photograph by Feltz J. Koch.

DANCING ON THE GREEN.

EXERCISES IN THE STUDY OF DERIVATION

(a) Study the following passage from *The Pilgrim's Progress* to discover (1) the words derived from the Anglo-Saxon; and (2) the words derived from French and Latin:

As I walked through the wilderness of this world, I lighted on a certain place where was a den, and I laid me down in that place to sleep; and as I slept, I dreamed a dream. I dreamed, and, behold, I saw a man clothed with rags, standing in a certain place, with his face from his own house, a book in his hand, and

a great burden upon his back. I looked, and saw him open the book, and read therein; and, not being able longer to contain, he brake out with a lamentable cry, saying, "What shall I do?"

— From *The Pilgrim's Progress*, by John Bunyan.

(b) Remember the statement on page 89 that almost all *short words* are Anglo-Saxon; that almost all *connecting words*, that is, conjunctions, conjunctive adverbs, and prepositions, and *all pronouns*, are Anglo-Saxon. There are one hundred and two words in the passage above, and by this rule there are ninety-two words of Anglo-Saxon derivation.

1. Count how many words in this passage are pronouns.
2. Count and name the words that are connecting words.
3. Name ten words that do not come under the two foregoing lists, but are short Anglo-Saxon words.

(c) Trace the derivation of the following words:

World, certain, place, clothed, standing, burden, able, longer, contain, lamentable.

Any unabridged dictionary will give the necessary information.

Thus, Webster's *International Dictionary* gives this:

Wilderness. n. (O. E. *wildernesse*, *wilderne*, probably from A. S. *wilder*, a wild beast; cf. D. *wildernes*, wilderness).

(d) Trace the derivation of the italicized words in the following selection from Pope's *Essay on Man*:

All *nature* is but *art*, *unknown* to thee;
All *chance*, *direction*, which thou canst not see;
All *discord*, *harmony*, not *understood*;
All *partial* evil, *universal* good.

— From *The Essay on Man*, by Alexander Pope.

(e) Bring to class a list of ten words, heard in ordinary conversation, of two syllables or more, and trace the derivation of ten words selected by the instructor from the entire list presented by the class.

Diction. — By diction is meant the choice of words with which to express your thoughts.

Illustration of Effective Diction. — One morning at sunrise the poet Wordsworth stood on Westminster Bridge and looked upon the city of London spread out before him. The scene was beautiful, although its beauty faded that same hour. The words the poet used in describing that scene, however, still hold their beauty.

Read his sonnet, quoted below, and note his diction, that is, the words he chose to express what he felt :

Earth has not anything to show more fair.
 Dull would he be of soul who could pass by
 A sight so touching in its majesty ;
 This City now doth like a garment wear
 The beauty of the morning : silent, bare,
 Ships, towers, domes, theaters, and temples lie
 Open unto the fields, and to the sky,
 All bright and glittering in the smokeless air.
 Never did sun more beautifully steep
 In its first splendor valley, rock, or hill ;
 Ne'er saw I, never felt, a calm so deep !
 The river glideth at his own sweet will :
 Dear God ! the very houses seem asleep ;
 And all that mighty heart is lying still.

— *On Westminster Bridge*, by William Wordsworth.

What Good Diction Demands. — Good diction demands three things: (1) purity, which requires you to use good English ; (2) propriety, which requires you to use your words correctly ; and (3) precision, which requires you to use the exact word.

Purity. — Purity in diction requires the use of good English, and of that alone, in talking, speaking, and writing. It prohibits the use of (1) foreign words ; (2) words that were once good English, but are not so now ; (3) words that are not yet good English ; and (4) objectionable slang.

In thus adhering to purity of speech, you are not to be pretentious. Speak naturally, but at the same time use nothing but good English.

EXERCISES BASED ON PICTURES

Nothing if Not Stylish. — An unusual equipage, perhaps. But where else would you go to find a pure white zebu as a driving animal? If you were trudging along the highway in far



A LADY'S PRIVATE CARRIAGE. *Photograph by A. Nielsen.*

Kandy, Ceylon.

Ceylon, how would you like to have the lady, who just now is making her purchases in one of the shops, as she passed you by, pull up and ask you if you wanted a ride?

(a) *Courtesies Along the Highway.* Talk in class over the courtesies that ought to be observed by travelers, whether afoot or in a conveyance of some kind. Write a paragraph on this topic. Pay attention to your diction.

(b) *Ordinary Courtesies.* Discuss in class the ordinary courtesies that should be observed at home, in public, or at school. Write a paragraph on some one form of courtesy that in your judgment needs to be cultivated. Watch your diction.

(c) *Motoring Courtesy*. What do you think of the courtesy of the average motorist? Does ownership of a car tend to make people selfish and careless of the rights of others? Do you know any exceptions to your general conclusion? Write a paragraph on this topic, giving special care to your diction.

Use of Foreign Words. — In prohibiting the use of foreign words, it is not meant that you are never to use such words, for there are sometimes some very expressive foreign words that have no equivalent in English. What is meant is, that you are not to fall into the habit of using such words.

The word *chauffeur*, recently admitted as an English word, meaning one who has charge of an automobile, came to us from the French. Even before it was acknowledged as an English word, it was necessary to make use of it, because there was no other English word that could take its place. Such use was therefore proper. *Garage* came into use in the same way.

Obsolete Words. — Obsolete words are such as were once good English, but are not so now. While new words are constantly being introduced into the language, old words are being discarded, and are dropping out of use. We say of such words that they are *obsolete*.

It used to be proper to say *methinks*, meaning *I think*. This use is obsolete.

One of the most beautiful poems in the language is Dante Gabriel Rossetti's *The Blessed Damosel*. The word *damosel* is properly used in poetry, but its use in common speech, or in ordinary prose, would be out of place, since *damosel*, meaning a young woman, is obsolete.

Such words as *brake*, meaning broke; *yclept*, meaning called; *wroth*, meaning angry; *erstwhile*, meaning formerly, are obsolete.

When a word is just beginning to become obsolete, it is said to be *obsolescent*.

EXERCISES BASED ON PICTURES

Cook's Island. — This distinctly tropical scene, where volcanic peaks show in the far background, and groves of coconut palms appear nearer, shows the island which bears the name of one of the greatest explorers in English history. Cook discovered this group in 1777. He added New Zealand and Australia to the British possessions.



AVARNA, COOK'S ISLAND. *Photograph by A. Ntlen.*
Oceanica.

(a) *How Would You Spend a Day Here?* Suppose yourself a visitor to this interesting part of the world, and think how you would enjoy a day spent here. Or choose any section of the world that you have not seen, where you think you could enjoy a day or two. Talk over this in class, then write a paragraph on the topic, *An Enjoyable Day*, using no foreign or obsolete words.

(b) *Interesting References.* The *Encyclopædia Britannica* has an article of more than ordinary interest on Captain James Cook, English naval captain and explorer. Write a paragraph on that part of the article which you find most interesting, developing it logically and seeing that it has unity, coherence, and emphasis. Be careful to use no obsolete or foreign words.

Words Not Yet Good English. — Many words are in frequent use which are not yet acknowledged as good

English. Some of these may win their way, and come to be used by the best speakers and writers, but this takes time. In the majority of such cases, the words die out after a few months.

During the Great War, it became necessary to hide ships, supply trains, automobiles, cannon and roads from observation by the enemy, on account of danger from bombing airplanes. They were therefore disguised by painting them so as to make them look like something else. This new device was called *camouflage*, from the French. The word was in constant use during the war. It remains to be seen whether *camouflage* will be fully recognized as an English word.

Good Usage.¹—Usage decides whether or not a word is to be considered as good English. A word is in good use when it is approved by a majority of the cultured speakers and writers of the present day.

As soon as a new word is thus acknowledged, it appears in the next edition of the leading unabridged dictionaries, such as Webster's *International Dictionary*, *The Century Dictionary*, and the *Standard Dictionary*.

How to Test Good Usage. To know whether a word is recognized as a good English word, look it up in the latest edition of one or more of the unabridged dictionaries above named. If the word is found there without comment, it is in good use. If not, it is not yet so acknowledged, although it may be admitted later.

¹ According to Campbell's *Philosophy of Rhetoric*, good use must be (1) reputable, (2) national, and (3) present.

1. *Reputable use* is opposed to inelegant expressions, such as *drummer* for traveling salesman; *brainy*, for intelligent.

2. *National use* is opposed to provincialisms, such as *slicker* for raincoat; *right* for very; *in the swim* for popular.

3. *Present use* is opposed to obsolete phrases, or expressions not yet acknowledged as good English.

Even if a word occurs in the dictionary, it is not in good use if it is commented on as being *obsolete*, *archaic*, *colloquial*, *low*, *vulgar*, or *slang*.

How Such Words May Be Used. Sometimes a careful writer can find no other or better word to use, and he may either italicize the word and use it, or put it in quotation marks. He thus acknowledges that the word is not exactly the word to use, and, in a manner, apologizes for using it. For instance, a good writer may say :



ON THE ALERT!

Photograph by A. Nielsen.

The authorities in charge of transporting American soldiers across the Atlantic were compelled to resort to *camouflage* (or "camouflage") to protect the ships used as transports from enemy observation.

EXERCISES BASED ON PICTURES

What Was That!—This stag with his attendant herd has caught some sound, or scented something suspicious. All alert, the herd awaits the signal from the leader to advance or to fly from danger. It would be worth a trip to the snow-clad pines of the Canadian Northwest to come upon a view like this.

(a) *Life in the Open.* If you like to spend a day in the woods, or in the city park, upon the seashore or in the mountains, talk about it in class, and tell of some of the pleasures of life in the open air. Write a paragraph. Go over your work to eliminate any word not yet acknowledged to be good English, or that is obsolete.

(b) *Hunting with the Camera.* If there are any members in your class who like to take snapshots of the beautiful or interesting scenes about them, let the class listen to a talk by one or more pupils telling about this method of enjoyment. Recall some one point made by one of these users of the kodak. Reproduce it in a paragraph, watching your words carefully to make sure that your usage is good. It should be national, reputable, and present.

Slang. — Slang includes words or phrases newly coined, or which have taken on new meanings, not as yet acknowledged as good English.

Odd and striking sayings, picturesque or forceful words, appeal for the moment to the fancy of those who hear them, and they are passed on from one to another with surprising rapidity. Sometimes slang expressions have real wit or humor, and apply for the moment better than ordinary expressions. But slang expressions do not, as a general thing, live very long.

If the slang words or phrases that are in everybody's mouth at a given time were written down, perhaps four out of five of the words in such a list would be out of use and almost forgotten in less than a year. A very few of the most striking slang words survive and come into good use.

Business and Professional Slang. Each kind of business, each profession or calling, each trade or occupation, has a slang of its own. Such words are proper when speaking or writing of such work, but are not in good use otherwise.

For example, the Great War brought many terms into use at the time, which later died away, leaving a few excellent new words as its permanent contribution to good English.

An Example. At one stage of the Great War, both sides

dug trenches for protection against artillery fire. When the Allies decided to attack, the troops were said *to go over the top*, that is, to climb out of the trenches and advance against the enemy.

The phrase caught the fancy of the public. When it was planned to raise several billion dollars for a popular loan, they raised even a greater amount with the slogan, *Let's go over the top!* In all kinds of warlike preparation the American public was urged *to go over the top*.

But the expression was soon overworked. In every subscription to be raised for no matter what purpose, you were urged *to go over the top*. A mother trying to make her two-year-old son eat his breakfast, implored him *to go over the top*.

Overworked Words. — This overworking of words, making a few words or phrases express everything you desire to say, is the chief objection to slang. When these slang words die out, you have no words to take their place.

How can anyone within almost any hour of the day be *awfully* happy, and *awfully* sad; *awfully* tired and *awfully* hungry; *awfully* anxious and *awfully* interested? Is it proper to say that you enjoyed an *awfully good* ice-cream soda, and had to take an *awfully bitter* dose of medicine?

According to the dictionary, *awful* means oppressing with fear or horror; appalling; terrible.

Slang Impoverishes Your Language. — The chief objection to the excessive use of slang is that it weakens or impoverishes your language. One slang word is made to take the place of four or five better words, until when you need to employ the right word, you hesitate what word to use.

The best way to fight a bad habit is to cultivate a good one. It is therefore wise to cultivate the habit of using good English. You are not required to avoid slang entirely, but to be careful about your speech. Make your use of English effective.

EXERCISES BASED ON PICTURES

Queen Lill at the Bat. — She'll never miss the ball. Keenly intelligent, as a study of her photograph will indicate, she performed faithfully and effectively every task essayed by her.

(a) *Training Animals.* If you have trained some animal, or have talked with some one who has had experience in animal training, tell the class about it. This may apply to wild animals, or to dogs for hunting,



Photograph by Elmer L. Foote.

QUEEN LILL PLAYING BALL.

The Cincinnati "Zoo."

or to pet canaries; or to any other trained animal. Let the class discuss the topic, and then let each pupil recall an interesting point brought out in the talk, and reproduce it in writing. Try to express what you have to say without resort to slang.

(b) *What I Like Most at the "Zoo" or at the Circus.* Write one paragraph on this topic. Avoid using slang expressions.

(c) *Baseball Slang.* Pick out the slangiest paragraph you can find describing a baseball game and rewrite it in good English.

EXERCISES IN THE STUDY OF SLANG

1. Bring to class a clipping from a recent newspaper which reports baseball, football, or basket ball. Select two or three paragraphs that appeal to you as "up-to-the-minute" athletic slang.

The fact that the selection you make contains slang so new, is proof positive that the old slang has already passed away. Last year's athletic slang is already out of fashion, and the slang you enjoy to-day will soon be forgotten.

Select ten or more expressions from the slang thus presented in class, as being the most striking or most enjoyable. Try to recall how these same ideas were phrased a year or two ago. Note from these instances how slang expressions change.

2. Collect ten slang expressions now current, and find good English equivalents for these.

ORAL EXERCISES ON TOPICS GROWING OUT OF THIS CHAPTER

Let each pupil prepare to discuss each of the following topics in a one-minute talk. Use good English:

1. Give a statement of the advantages to our modern English speech of the blending together of Anglo-Saxon and Norman-French at the time our language began to take form.

2. Illustrate by several examples how words have recently come into good use in English from the French and other languages.

3. What do you understand by obsolete words? Give several instances of words that have become obsolete.

4. Discuss good usage. Select a sentence, either from poetry or prose, which contains no word not in good use.

5. Defend the use of good English in ordinary conversation, on the part of boys and girls in the high school.

Summary.—The rootstock of English is the Anglo-Saxon, upon which is grafted the Norman-French.

The Anglo-Saxon element gives simplicity and strength to English speech, while the Norman-French gives force and

dignity. Latin and French enrich our stock of words, while Greek contributes its keen, distinctive terms for use in science and inventions. No language surpasses English in its variety and wealth of expression.

Diction concerns itself with the choice of words by which to express thought. Diction includes (1) purity; (2) propriety; and (3) precision in speech.

Purity discourages the use of anything but good English in speech or writing. It prohibits the use of (1) foreign words; (2) obsolete words; (3) words that are not yet good English; and (4) slang.

Good usage decides whether or not a word is to be considered good English. Usage should be (1) national; (2) reputable; and (3) present.

Slang includes words or phrases newly coined, or which have taken on new meanings, not as yet acknowledged as good English. The chief objection to the indiscriminate use of slang is that it impoverishes the language of the user, and leaves him with but a feeble vocabulary, when these slang words die out, as they are almost sure to do.

CHAPTER VI

MAKING WORDS EFFECTIVE

The ear trieth words, as the tongue tasteth meat.

—THE BOOK OF JOB.

Introduction. — You have studied something of the sources of our wealth of English words, and have begun the study of good usage in English speech and writing. You took up the study of diction, discussing *purity* as one of its three divisions. It remains for this chapter to inquire into *propriety* and *precision of speech*, in the effort to make your use of words effective.

Propriety. — Propriety in diction demands that good English shall be properly spoken or written. It asks that good English words be used according to correct standards.

Propriety of words is the clothing of our thoughts with such expressions as are naturally proper to them.

— John Dryden.

As a fine example of the use of words suitable to the thought, study the following sentence from the advice of Polonius to his son Laertes, as the latter prepares to embark for France :

To thine own self be true :
And it must follow, as the night the day,
Thou canst not then be false to any man.

— From *Hamlet*, by William Shakespeare.

Any offense against propriety of speech is called an *impropriety*. You are to guard against any known impropriety of expression. The following are especially to be avoided:

Improprieties in Speech. 1. Do not use the word *ain't*. It is never correct. There is a strong tendency on the part of careless speakers to use *ain't* instead of *am not*, *is not*, *are not*, and even *have not*, in such sentences as, I am not going; He is not very well; You are not to go out in the rain; They are not expected until to-morrow; I have not heard from her since she left; I have no time.

2. Avoid the use of *don't* for *doesn't*. *Don't* is the abbreviation of *do not*. *He don't intend to go*, is manifestly wrong, for it means *He do not intend to go*. It should be, *He doesn't* (or *does not*) *intend to go*.

3. The following expressions are improper, and should not be used:

A fake; a combine; managerial; a defy or defi; an invite; reportorial; in our midst.

4. Do not use the following improper abbreviations:

<i>Gents.</i> , for gentlemen	<i>'phone</i> , for telephone
<i>photo.</i> , for photograph	<i>co-ed.</i> , for woman student
<i>ad.</i> or <i>adv.</i> , for advertisement	<i>curios.</i> , for curiosities
<i>exam.</i> , for examination	<i>prelims.</i> , for preliminaries

EXERCISES IN CORRECTING IMPROPRIETIES

(a) Try either or both of the following:

1. Let each pupil watch for improprieties in expression on his own part, and by members of the English class. Bring to class five such expressions. Also, give the correct expression in each case.

2. Look over the improprieties in speech listed above, and indicate such improprieties as are in common use in your community, or in your school.

(b) Using your own sense of propriety, judge what is wrong in the italicized expressions in the following sentences. Write the sentences correctly:

1. Dick Brown *learned me* to ride the bicycle. 2. I *ain't* seen so many people in the streets for a long time. 3. I am *kind of sorry* I hurt Mary's feelings. 4. There *ain't* but one boy going. 5. I *didn't hardly expect* to win the race. 6. One of my friends *have* already seen that circus. 7. *Whom* did you say is going to-night? 8. You *hadn't ought-a* do that, Dick. 9. You *could of* told Sam what to do. 10. I don't know *if* I am invited. 11. This is *different than* that. 12. Where are you *going to*?

(c) Choose the proper term of the two words written in parenthesis in each of the following sentences. In the 2d and 3d sentence, state when each expression is correctly used :

1. Neither Mary nor Catherine (was, were) at school to-day. 2. The class (was, were) dismissed. 3. The jury (was, were) divided in (its, their) verdict. 4. There (is, are) five boys in the fishing party. 5. Caroline has (gone, went) to the matinee. 6. My watch crystal is (broke, broken). 7. They (ran, run) a footrace. 8. I think the country is a good place to (raise, rear) children. 9. If he (would have, had) stood by me, I might have won. 10. He (loaned, lent) me his catching-glove.

Report on Improprieties. If the instructor deems it advisable, it might be well to name a committee of three from the English class to report on the five most glaring improprieties prevalent in ordinary conversation. Discuss the phrases objected to, and suggest the best method of dealing with them, so far as the class is concerned.

EXERCISES BASED ON PICTURES

Genuine Enjoyment. — Somebody has asked through the newspaper, "What's the use of public playgrounds?" The director of this playground, who happens to be the instructor in swimming, is about to take a vote. He is going to ask, "Are you in favor of the public playgrounds?" and will have them raise their hands. Several are ready to vote before the question is put. Will it carry?

(a) *Common Improperities.* Listen to a group of pupils on the playground or anywhere during recess and see how many improprieties you note in their talk. Bring a list of these to class.

(b) *Correcting Improper English.* Ask two or three boys or girls to express themselves one way or the other about a wading pool. Write down their answers just as they reply. Then rewrite what you have written, striking out all improprieties, but making your statement as forcible as theirs.



WADING POOL. Photograph by Elmer L. Foote.

Public Playgrounds.

The Proper Use of Prepositions. — In studying propriety, it is important to note what prepositions follow certain verbs. Study the following :

1. Agree *to* a plan ; agree *with* a person ; agree *upon* a report to be made.
2. Different *from* (not *than*).
3. Remonstrate *with* a person ; remonstrate *against* some act.
4. Adjourn *at* noon ; *for* luncheon ; *to* the room upstairs ; *until* to-morrow.

5. Call *for* some one who is to go with you ; call *on* some one, when out making calls ; call *upon* some one who is to perform a duty ; call *to* some one at a distance ; call *in* a physician ; call *out* the fire department.

6. Speak *to* a person ; speak *with* him, in conversation. You speak *to* some one, and ask the privilege of speaking *with* him.

7. Look *in*, as you go by ; look *into*, for the sake of inquiry, or in order to remedy something ; look *at*, to study with the eyes ; look *after*, to take care of ; look *up*, to refer to acknowledged authority, as a word in the dictionary.

Improper Constructions. — Guard against the following improper constructions :

The double negative. It is not proper to use what is called the double negative.

I didn't say no such thing, should be, *I said no such thing*, or, *I didn't say any such thing*.

I didn't see nobody, should be, *I saw nobody*.

Improper use of negatives. — The use of negatives with such words as *but*, *hardly*, *never*, *only*, and *scarcely*, is improper.

There wasn't but one present, should be, *There was but one present*.

I can't hardly believe it, should be, *I can hardly believe it*.

I don't never intend to speak to her again, should be, *I never intend to speak to her again*.

Tautology. — Propriety forbids the unnecessary repetition of an idea. Such improper use is termed *tautology*.

Please repeat that announcement over again, should be, *Please repeat that announcement*.

EXERCISES IN CORRECTING IMPROPER CONSTRUCTIONS

Correct the *improper constructions* in the following sentences. Give a reason in each case :

1. It will not take but a minute. 2. You can't hardly climb that hill, it is so slippery. 3. I can't find it nowhere. 4. I didn't see only three girls at school yesterday. 5. He said he wouldn't only pay three dollars.

EXERCISES BASED ON PICTURES

Delighted! — Theodore Roosevelt's habitual expression, "Delighted!" when anything pleased him, was characteristic of his pleasure in little things. If this youngster can retain his happy smile as he grows older, he will be fortunate.

(a) *Taking Pleasure in Little Things.* Talk in class over the value of finding delight in what are termed little things, which however are not little: — such things as the love of flowers, exhibiting courtesy and kindness towards all with whom we have to deal, and seeing beauty in everyday surroundings. Write a paragraph on this topic, taking pains to eliminate any and all improper constructions.

(b) *Interesting References.* The idea of finding beauty in homely scenes is delightfully expressed in stanzas VII, VIII, IX, and X, of *The Last Walk in Autumn*, by John Greenleaf Whittier. These four stanzas should be committed to memory. They begin:



Photograph by A. Nielsen.

HEAVEN IS NOT A PLACE, BUT A
CONDITION.

I know not how, in other lands,
The changing seasons come and go.

Precision. — Precision requires you to use the exact or appropriate word.

A fine example of precision is found in Daniel Defoe's account of Robinson Crusoe's first attempt at making pottery. Crusoe says of the articles of earthenware he thus produced, that they were *odd, misshapen, ugly things*.

Here each word is consciously and purposely used. The articles were *odd*, not regular; they were *misshapen*, not perfectly formed; they were *ugly*, not beautiful; and he refers to them contemptuously as *things*, and not specimens of pottery.

Meaning of "Nice." — For a beginning in your own study of precision, suppose you examine the meaning of the word *nice*. As ordinarily employed, *nice* means *pleasing; agreeable; gratifying; delightful; good*. As, for example, a *nice* party; a *nice* excursion; a *nice* person; a *nice* day, and so on. This use is, however, described by *The International Dictionary* as loose or colloquial. *Nice* really denotes *minute, careful, or delicate*, as applied to a distinction or operation.

You take your watch to the jeweler's for a *nice* adjustment. Robinson Crusoe exercises a *nice* judgment in the use of words, in the passage quoted about the pottery he undertook to make. The judge in deciding a case in court uses a *nice* discrimination in his interpretation of the law.

It may be a pleasant, fine, delightful, or enjoyable day or occasion, but hardly a *nice* one.

This careful choice of just the right word or expression is known as *discrimination*. You should cultivate nice discrimination.

EXERCISES BASED ON PICTURES

A Royal Avenue. — Just who it was that planted this kingly avenue we do not know. But that he added beauty to the world, there can be no doubt. Walk down this avenue, each of you, in imagination. This is the next best thing to doing so in fact.

(a) *Notable Avenues.* Every large or important city has some one thoroughfare, which more than any other in that community is worth

seeing. If you live in or near a large city, discuss in class its most noted avenue, and write a paragraph telling about it. Exercise a nice discrimination in the use of words.

(b) *Famous Highways.* If you live in the country, or if you have the opportunity of visiting some of the noted highways of our country, write a paragraph describing one of these highways. Watch your words not only for purity and propriety, but for precision.

(c) *Words for "Street."* Make a list of words for *street* or *way*. Three such words have already been used in this exercise. See how many more you can add.

How Discrimination Is Cultivated.—Discrimination in the use of words is cultivated (1) by the use of specific rather than general words; (2) by the study of synonyms; (3) by the study of the derivation of words; and (4) by the use of vivid rather than trite or hackneyed expressions.

Specific Words for "House." Suppose you are in search of some specific word to use instead of the general word *house*.

A house of the very poorest description is a *hovel*. If in the woods or the country, it might be a *cabin*. If it is a pleasant little home in village or town, it might be a *cottage*. A *tenement* would be found in a larger city. On the prairie or ranch, you might call it a *shack*.

The word *lodge* would take you mentally to Scotland or England. So would *rectory* or *manse*, although the latter term is



Photograph by A. Ntelen.

AVENUE OF ROYAL PALMS.
Hawaii.

used here to some extent, both meaning the home of the minister. *Parsonage* is also similarly used.

Other words might be added, as *farmhouse*, *bungalow*, *mansion*, *villa*, *castle*, *palace*, or *tavern*, *casino*, or *hotel*. The list might easily be extended.

EXERCISE IN CHOOSING SPECIFIC WORDS

Choose *specific words* for the general word indicated in each case :

- (1) *Legislature*, five specific terms to be selected.
- (2) *Government*, six terms to be given.
- (3) *Red*, ten words denoting some distinct shade of red to be selected.
- (4) *Sound*, ten words like rustle, shout, clamor, and so on, to be named.
- (5) *Man*, ten words like soldier, mechanic, slave, and so on, to be given.

EXERCISES IN PRECISION

Exercise *precision* in the choice of words, and choose two or more of the following :

1. Bring to class several sentences or paragraphs from the editorial columns of a magazine or newspaper that are characterized by *precision* in the use of words. Indicate one or more instances of this precision.

2. Describe the flight of an airplane ; or of some large bird ; or of a sky rocket. Make your hearer or reader see what you saw, by your use of *specific words*.

3. Refer to Lincoln's *Gettysburg Address*, page 20. Select at least two instances of Lincoln's use of *the specific word* in that address. Explain what you mean.

Synonyms. — Synonyms are words which agree in their general idea, but differ in such a way as to bring out distinct shades of meaning.

Thus the two words *character* and *reputation* have a somewhat similar meaning, but still there is a difference between them.

Character refers to what a man is; while *reputation* refers to what others think he is.

Discover and *invent* are alike in general meaning, but we *discover* what existed before, while we *invent* something that has had no previous existence. Columbus *discovered* America, while Whitney *invented* the cotton-gin. Newton *discovered* the law of gravitation, Bell *invented* the telephone and Marconi *invented* wireless telegraphy.

Note the shades of meaning in the sentence quoted below :

Generosity often runs into profusion, economy into avarice, courage into rashness, and caution into timidity.

— Lord Chesterfield.

Apt, Likely, and Liable. Note the distinction in meaning between the words *apt*, *likely*, and *liable*. A lad may be *apt* to learn something to which he is naturally inclined. A friend who is expected on the train may be *likely* to come at any moment, while one exposed to danger may be *liable* to injury.

Less and Fewer. *Less* and *fewer* have something in common, but *less* refers to amount or quantity, while *fewer* relates to number. Catherine has *fewer* studies this year than last, and hence puts *less* time on her school work.

EXERCISES IN DISTINGUISHING SYNONYMS

- (a) 1. Distinguish between the meaning of *each* and *every*.
2. Distinguish between *apparently*, *clearly*, and *manifestly*.
- (b) Distinguish between the following synonymous terms. Refer to the dictionary, if necessary :
 1. Tired, worn, weary, exhausted, fatigued.
 2. Undying, immortal; desirous, solicitous; haste, hurry; meeting, assembly; acknowledge, confess.
- (c) What is the difference between *disclose* and *reveal*? *eager*, *anxious*? *wages*, *salary*? *fright*, *panic*? *dismay*, *consternation*?
- (d) Distinguish between *a fault* and *a blemish*, in character. Between *change* and *innovation*; between *nominee* and *candidate*;

between *helped* and *favored*; between *the defendant* and *the accused*.

(e) Give at least one synonym for each word in the following list: *reply*, *lonely*, *indelible*, *intelligent*, *respond*.

(f) Distinguish between the synonymous terms in the quotation from Chesterfield, on page 117.

EXERCISES BASED ON PICTURES

Fishermen Who Value Their Reputation. — The three fishermen here pictured had exerted all their skill in trying to land a



BACKING UP A FISH STORY.
A Five and a Half Pound Bass.

couple of fine bass in a certain clear running stream. Time and again one or the other had one of the fish on the hook, but every time the wily fish got away. The one who holds the fish up to be photographed has just succeeded in capturing one of them, a five and a half pound bass, the largest bass caught up to that time in that locality. "Things seen are mightier than things heard," says Tennyson; therefore these fishermen intend to back up one fish story with proof positive of their prowess, in this photograph.

(a) *Character versus Reputation.* Tell how you think a fisherman of good character might endanger his reputation.

(b) *A Fishing Trip.* Some boys on a tramp found a very attractive fishing pool. They wanted to have their lines in the water while they prepared luncheon, so they rigged a mechanical device to show when anyone had a bite. Write a brief account of the outing, using correctly the words *discover* and *invent*.

Antonyms. — Antonyms are words which refer to the same idea, but are nearly or quite opposite in meaning.

This is clearly shown in the following selection from the *Book of Ecclesiastes*:

To every thing there is a season, and a time for every purpose under heaven. A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted; a time to kill, and a time to heal; a time to break down, and a time to build up; a time to weep, and a time to laugh; a time to mourn, and a time to dance; a time to get, and a time to lose; a time to keep, and a time to cast away; a time to rend, and a time to sew; a time to keep silence, and a time to speak; a time to love, and a time to hate; a time of war, and a time of peace.

— *Ecclesiastes* 3: 1-8.

EXERCISES IN STUDYING ANTONYMS

(a) Distinguish between the following antonyms: *Cease, continue; desert, affiliate with; join, detach; agree with, contradict; increase, decrease.*

(b) Choose the opposite expressions for the following words: *Friend, retreat, set fire to, homely, important, stormy, cultured, heroic, absent, real.*

(c) What are the antonyms for: *corroborate, scatter, stingy, strange, labor?*

(d) Make a list of ten adjectives, with an antonym of each: *as, white, black; talkative, reserved, and so on.*

Homonyms. — Homonyms are words, which, while they are similar in sound, or in appearance, differ in meaning. It is

necessary to know such words apart, so as to distinguish carefully between them.

In the sentence, *The two antagonists were too eager to gain an advantage, the one over the other, and so both fell into the chasm*, the words *two*, *too*, and *to*, are homonyms.

EXERCISES IN HOMONYMS

In studying the following *homonyms*, familiarize yourself with the words themselves, and with their differences in meaning. As you pronounce each word, spell it, and illustrate its meaning in a sentence.

Distinguish between the following *homonyms*:

1. Accept, except; precedent, president; rite, right; soldier, shoulder, solder; statue, statute; respectfully, respectively; surgeon, sergeant; realty, reality; principal, principle; facility, felicity.

2. Deference, difference; cemetery, seminary; stationary, stationery; nights, knights; counsel, council, consul; gait, gate; precede, proceed; capital, capitol; isle, aisle; air, heir.

3. Need, knead; berry, bury; absolute, obsolete; idle, idol; pair, pare, pear; ought, aught; steal, steel; seam, seem; augur, auger; choir, quire.

4. Colonel, kernel; inn, in; surf, serf; shear, sheer; naughty, knotty; barren, baron; aloud, allowed; prey, pray; buoy, boy; four, fore.

5. Current, currant; blue, blew; cession, session; formerly, formally; plain, plane; seller, cellar; affect, effect; alter, altar; born, borne, bourn; sower, sore, soar.

EXERCISES BASED ON PICTURES

The Lion of Lucerne. — This majestic piece of sculpture by Thorwaldsen was dedicated at Lucerne, Switzerland, in 1821. It commemorates the death in devotion to duty of the Swiss Guard, at Paris, in 1792, when twenty-six officers and nearly eight hundred men while defending the Tuileries were slain by the mob. The monument is hewn out of the living sandstone,

and is unsurpassed in ancient or modern sculpture. Its beauty is enhanced by its reflection in a clear pool below.

(a) *Everyday Heroism.* Talk in class of the heroism that is displayed every day by men and women:—fathers who toil for their children, mothers who devote their lives for others, telephone girls who forget their own safety in the effort to warn others of danger, and policemen and firemen who risk their lives in the daily performance of duty. Write a paragraph on this topic, using some of the synonyms, antonyms, and homonyms treated in the preceding sections.



THE LION OF LUCERNE.

Photograph by A. Nielsen.

(b) *Interesting References.* Thomas Buchanan Read's *The Brave at Home*; Thomas Gray's *Elegy in a Country Churchyard*. In the first stanza of Gray's *Elegy*, see how many synonyms you can find for each noun, verb, adjective, and adverb. Do you think any of your synonyms better than the original?

Etymology.—Etymology deals with the real or true meaning of words, as shown by their origin and derivation.

Interesting Derivations. The following words have interesting derivations:

1. *Procrastinate* has within it the Latin word *cras*, meaning to-morrow. *Procrastinate* means to put off until to-morrow.

2. *Supercilious* means proud, haughty. This is derived from the Latin word *supercilium*, meaning an eyebrow. The reference is to that disdainful lift of the eyebrow peculiar to supercilious persons.

3. *Dilapidated* is from two Latin words *dis*, apart, and *lapis*, a stone. *Dilapidated* gives you the picture of a ruin where the stones are falling apart.

4. *Exaggerate* contains the Latin word *agger*, a mound. To pile up terms as you would heap up a mound, is to exaggerate.

EXERCISES IN TRACING DERIVATIONS

(a) Look up the derivation of *circumstantial*, and show how this derivation influences the meaning of the word.

(b) Trace the derivation of the words in the following lists, and show the influence of this derivation upon the meaning of each word :

1. Artery, dislocate, pedigree, cursory, insuperable, alleviate, accelerate, anticipate, exorbitant, tradition.

2. Sinecure, transfix, exposition, dictionary, edify, solution, insult, epidemic, biscuit, ponder.

(c) Trace the meaning of the following words by looking up their derivations :

1. Metaphor, phonograph, demagogue, democratic, republican.

2. Ambition, vex, anchor, dynamite, arbitration.

3. Vocabulary, exquisite, vehement, traction, altitude.

4. Automobile, photograph, geography, zoölogy, compare.

EXERCISES BASED ON PICTURES

By Wireless. — Boy Scouts laughingly speak of their communication by means of flags as "by wireless." The three here shown have forgotten something at their camp, and are asking the officer on duty at the camp to forward the forgotten article to them by a special messenger on a motorcycle.

(a) *A Demonstration.* Let two members of the Boy Scouts send and receive a message in the presence of the class. Let the class know beforehand what the message is to be, and let the reply be given out as it

is received. Later, let the pupils give an account of the manner of its communication. Be prepared to trace the meaning of any of the words used in this account.

Vivid Words. — It is important to cultivate the habit of using vivid words, that is, words full of life, rather than trite or hackneyed expressions. *Trite* means worn out; common; used until it has lost novelty and interest; stale. *Hackneyed*, in its first sense, refers to horses let out for hire, and is defined as exhausted in common service.



BOY SCOUTS SENDING A MESSAGE.

Vividness in words is opposed to that style of speaking known as “a flow of language.” Vivid words are individual and forcible, like coins newly minted, while trite and hackneyed phrases are worn smooth from frequent use.

Study the following selection from *Treasure Island* for its vividness of phrase. Jim Hawkins, the boy hero of the story, is recalling the first time he ever saw the old buccaneer :

I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a hand-barrow; a tall, strong, heavy, nut-brown man; his tarry pig-

tail falling over the shoulders of his soiled blue coat; his hands ragged and scarred, with black, broken nails, and the saber cut across one cheek, a dirty livid white. I remember his looking round the cove and whistling to himself as he did so, and then breaking out in that old sea-song that he sung so often afterward :

Fifteen men on the dead man's chest —

Yo-ho-ho, and a bottle of rum !

in the high, old tottering voice that seemed to have been tuned and broken at the capstan bars. Then he rapped on the door with a bit of stick like a handspike that he carried, and when my father appeared, called loudly for a bottle of rum. This, when it was brought to him, he drank slowly, lingering on the taste, and still looking about him at the cliffs and up at our sign-board. — From *Treasure Island*, by Robert Louis Stevenson.

Stevenson uses a dozen or more unexpected and unusual words in this short selection ; but as you look into the reasons for such choice of words you are forced to acknowledge that in each case the unexpected word is more expressive, and always more impressive than the words a less careful writer would employ. This is what is implied by vividness of phrase.

Discarded Phrases. — From time to time the better newspapers are forced to issue lists of discarded or worn-out phrases, the use of which is forbidden in their columns. Such expressions were once full of vigor and energy, but they have lost their force from too frequent use. The objection to them is that they do not convey the feelings of the speaker or writer, but are rather “ the borrowing of some past effect.” Several such phrases are given below :

Along this line
blanket of snow
clad in conventional black
launched into eternity
melting brown eyes
paternal ancestors

pale as death
point with pride
potent factors
silvery moonlight
point the finger of scorn
Providence permitting

EXERCISES BASED ON PICTURES

Famed for Hospitality. — One home in Bethany, that of Mary and her sister Martha, and their brother Lazarus, has linked the name of Bethany with the thought of generous hospitality.

(a) *Climate Influencing Building.* Talk in class over how climate influences the nature and style of buildings in various parts of the world: — the snow-built hut of the Eskimos, or such structures as show in this picture, or are found in India or Mexico. Write a paragraph on *What Influences Architecture*, avoiding trite expressions and using as many vivid words as you can.



Photograph by A. Ntelen.

BETHANY, NEAR JERUSALEM.

(b) *A Day in Palestine.* Where, most of all, would you like to spend a day in the Holy Land? How would you most enjoy such a day? Write a paragraph on this topic, using a number of vivid expressions and avoiding discarded phrases.

Idiomatic English. — In your search for vivid words it is important to recognize the value of what is termed *idiomatic English*. Idioms are certain forceful expressions peculiar to English. They have been long in use and are hard to ex-

plain by the ordinary rules of grammar. When rightly used, they add to vigor of expression.

IDIOMATIC EXPRESSIONS

Goodbye	How are you?	out of sorts
put up with	at all events	if you please
safe and sound	by and by	on hand
without avail	ever and anon	to take after
time out of mind	call to mind	to get wind of
now that's done with		to turn the tables on
this book of Tom's		the best he could
to pay court to		to take a fancy to
to have a mind to		to come of age

Euphony in Words. — In studying words, cultivate a sense for pleasing sounds, or *euphony*. Study words not only singly, but in combination. One arrangement may sound harsh and inharmonious, while but a slight change in order may produce “a concord of sweet sounds.”

ILLUSTRATIONS OF VIVIDNESS AND EUPHONY IN WORDS

Study the passages below, to note some of the principles of selection which lift the use of words out of the ordinary and give such qualities as vividness, dignity, and euphony to speech or writing:

1. Out of the bosom of the Air,
Out of the cloud-folds of her garments shaken,
Over the woodlands, brown and bare,
Over the harvest-fields forsaken,
Silent, and soft, and slow,
Descends the snow.

— From *Snow-Flakes*, by Henry Wadsworth Longfellow.

2. Talent is power, tact is skill; talent is weight, tact is momentum. Talent knows what to do, tact knows how to do

it; talent makes a man respectable, tact will make him respected; talent is wealth, tact is ready money.

— From *Tact and Talent*, in *The London Atlas*.

3. But the Raven still beguiling all my fancy into smiling,
Straight I wheeled a cushioned seat in front of bird, and
bust, and door;
Then, upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of
yore —
What this grim, ungainly, ghastly, gaunt, and ominous
bird of yore,
Meant in croaking ‘Nevermore.’

— From *The Raven*, by Edgar Allan Poe.

4. I much fear that the spirit which you have aided to infuse into the army, of criticizing their commander and withholding confidence from him, will now turn upon you. I shall assist you so far as I can to put it down. Neither you nor Napoleon, if he were alive again, could get any good out of an army while such a spirit prevails in it. And now beware of rashness. Beware of rashness, but with energy and sleepless vigilance go forward and give us victories.

— From *Letter to General Hooker*, by Abraham Lincoln.

Effective Use of Words. — To make your words effective, observe the four rules given below:

1. *Give attention to the study of words.* Determine to acquire a vocabulary of your own. Persist in this.
2. *Make your words expressive.* Choose vivid words and say just what you mean.
3. *Make your words impressive.* Drive home your words. Cultivate a sense for pleasing sounds in the arrangement of the words you use.
4. *Omit all unnecessary words.* Make your words count.

EXERCISES BASED ON PICTURES

Nature's Mirror. — Here is beauty doubly pictured. Study the scene, and endeavor to match something of its beauty with the beauty of the words you use. This cannot be done hastily, but it is worth your effort. Strive after euphony in words.

(a) *Interesting References.* If you care to study euphony in words, it will be interesting at your first opportunity to read Thomas Hood's *Bridge of Sighs* or *Song of the Shirt*; Robert Burns's *Lovely Mary Morison*; John Greenleaf Whittier's *Maud Muller*; Edgar Allan Poe's



FJAERLAND, NORWAY.

Photograph by A. Ntlen.

Nature's Mirror.

Raven or *The Bells*; or Francis Mahony's *The Bells of Shandon*. Mahony wrote under the name of *Father Prout*. Any one of these will illustrate what is meant by euphony in words.

EXERCISES IN THE STUDY OF WORDS

Select one or more of the following exercises. Give it orally at first and later put it in writing. Time, not more than two minutes; two hundred words or less.

1. Choose a topic of your own, or one suggested by your instructor. Plan an outline; choose what words to use. Follow

your outline, and use as many of the words you have selected as convenient. Revise your work; rewrite it.

2. Make a study of the selection from *Treasure Island*, page 123, or any other selection in this book. Select three to five words which in your judgment are vivid and well chosen. Give your reasons for thinking so.

3. Study the selection from Longfellow's *Snow-Flakes*, page 126, or from Poe's *Raven*; or any other selection in this book, in prose or poetry. Show particularly how the speaker or writer exhibits a sense for pleasing sounds.

Class Criticism. As each paper is read, or speech is given, listen especially for excellences in the suggestions thus made. Call attention to the best of these suggestions, without mentioning the name of the writer or speaker. Write this, in fifty words or less. Let the instructor choose three of these criticisms to be read in class.

Summary. — Propriety requires that good English be used according to correct standards, and that improprieties of speech be avoided.

Precision requires the use of the exact or appropriate word. Discrimination in words is cultivated by (1) the use of specific rather than general words; (2) the study of synonyms; (3) the study of the derivation of words; (4) the use of vivid rather than trite or hackneyed expressions.

Synonyms agree in their general idea, but differ in such a way as to bring out distinct shades of meaning. English is rich in synonyms.

Etymology deals with the real or true meaning of words as shown by their origin and derivation.

Vivid words are individual and forcible, like coins newly minted, while trite and hackneyed expressions are worn smooth from frequent use.

Idiomatic English makes use of certain forceful expressions which have been long in use.

Euphony cultivates a sense of pleasing sounds in the use of words.

To make your use of words effective : (1) Give attention to the study of words. (2) Make your words expressive. (3) Make your words impressive. (4) Omit all unnecessary words.

CHAPTER VII

EFFECTIVE NARRATION

I only speak right on.

Marc Antony in *Julius Cæsar*. — SHAKESPEARE.

Narration. — Narration tells a story. It deals with action, and aims to give the hearer or reader a clear idea of events as they occurred.

An important story may be told in a few words. Oliver Hazard Perry, the young American naval commander in the battle of Lake Erie, told the story thus, "We have met the enemy and they are ours!"

The following is a fine bit of narrative from *Treasure Island*, where Jim Hawkins overhears "Long John" Silver's wicked scheme:

Just after sundown, when all my work was over and I was on my way to my berth, it occurred to me that I should like an apple. The watch was all forward looking out for the island. The man at the helm was watching the luff of the sail and whistling away gently to himself; and that was the only sound excepting the swish of the sea against the bows and around the side of the ship.

In I got bodily into the apple barrel and found that there was scarce an apple left; but, sitting down there in the dark, what with the sound of the waters and the rocking movement of the ship, I had either fallen asleep, or was on the point of doing so, when a heavy man sat down with rather a clash close by. The barrel shook as he leaned his shoulder against it, and I was just

about to jump when the man began to speak. It was Silver's voice, and, before I had heard a dozen words, I would not have shown myself for all the world, but lay there, trembling and listening, in the extreme of fear and curiosity; for from these dozen words I understood that the lives of all the honest men aboard depended upon me alone.

— From *Treasure Island*, by Robert Louis Stevenson.



Photograph by Elmer L. Foote.

SCENE ON THE KENTUCKY RIVER AT HIGH BRIDGE.

EXERCISES BASED ON PICTURES

At High Bridge. — For variety of scenery, the country in this vicinity is considered among the most beautiful in America. It well befits some story of adventure.

(a) *A Story of Adventure.* Think out a brief story of accident or incident upon the railway train, or a similar story of steamboat or river happening; or place the scene of your story in the cliffs that show at the left. Relate it as the actor, or as one who knows all the facts.

(b) *A Rescue.* A well-told story of a rescue is almost bound to be interesting. Whether as the hero, or merely as an onlooker, tell some such story as occurring here. You may tell how a railroad wreck is averted, or how a drowning boy or girl is saved, or how some one is extricated from a perilous plight of some kind. Make it short and give it unity.

(c) *Lending a Helping Hand.* Sometimes the best sort of story deals with some deed of kindness done to the needy or helpless. If you prefer this form of story, take time to think interest into it.

The Point of View. — The point of view determines how the story is told. The most important points of view are, (1) that of the actor; or (2) that of one who knows all the facts, and can tell what has happened.

Where the Actor Tells the Story. Where the chief actor tells the story, and it is well told, there is a charm and freshness about it that is hard to get otherwise. He speaks as an eye-witness, and you cannot help listening to him. Such a story is said to be told in the first person. Daniel Defoe's *Robinson Crusoe*, Robert Louis Stevenson's *Treasure Island*, and Richard Blackmore's *Lorna Doone*, are told in this form.

Where Some One Else Tells the Story. — Where some one who knows all the facts tells the story, he is not limited by what goes on just about him; he can tell not only what happens, but what each character in the story thinks and plans to do. This gives the writer greater choice in how to tell his story, and is of real advantage. A story thus told is said to be given in the third person. Most stories are in this form. *Silas Marner*, by George Eliot, *Ivanhoe*, by Sir Walter Scott, and *A Tale of Two Cities*, by Charles Dickens, are told in this form.

Writers who adopt this form of telling a story may lay claim to what is called *the author's omniscience*, which is

another way of saying that they know all the facts of the story.

Scott's story of *Lochinvar* is told in the third person :

The bride kissed the goblet : the knight took it up,
He quaffed off the wine, and he threw down the cup.
She looked down to blush, and she looked up to sigh,
With a smile on her lips, and a tear in her eye.
He took her soft hand, ere her mother could bar, —
“ Now tread we a measure ! ” said young Lochinvar.

So stately his form, and so lovely her face,
That never a hall such a galliard did grace ;
While her mother did fret, and her father did fume,
And the bridegroom stood dangling his bonnet and plume,
And the bride-maidens whispered, “ ’Twere better by far
To have matched our fair cousin with young Lochinvar.”

One touch to her hand, and one word in her ear,
When they reached the hall door where the charger stood near ;
So light to the croup the fair lady he swung,
So light to the saddle before her he sprung !
“ She is won ! we are gone, over bank, bush, and scaur ;
They’ll have fleet steeds that follow,” quoth young Lochinvar.

— From *Lochinvar*, by Sir Walter Scott.

EXERCISES IN POINT OF VIEW

(a) *Where the Actor Tells the Story.* Select one or more of the following topics, and tell the story as though you were the hero :

1. How I foiled a chicken thief.
2. What I heard and did in the four-minute interval between the arrival and departure of my train at the railroad station.
3. A letter from the daughter of a lighthouse keeper, telling of the attack of a submarine upon a passenger steamer, and what she did under the circumstances.

(b) *Where Some One Else Tells the Story.* Give at least one of the following, telling it in the third person :

1. Tell some good Indian story. Get your facts where you please. A good school history of the United States may give you the necessary material. The following are suggested:

(1) Pocahontas. (2) Osceola. (3) Tecumseh.

2. A leaf from an old diary.

3. How my grandmother played truant. If you cannot get such a story at home, imagine the circumstances, and tell it.

4. How a Christmas gift, a sled or a doll, brought happiness to a sick child.

EXERCISES BASED ON PICTURES

Street Scene in Hong Kong.

— Hong Kong, an important British possession on an island of the same name, is at one of the gateways of Oriental trade and travel. The sign, "English spoken; American understood," appears in some of the shop windows. Travelers of all nationalities may be found here.

(a) *An Unexpected Meeting.* As you look down the street, three men are seen in a group to the left, talking earnestly. There is room for a good story here, of an unexpected meeting. In telling it, make your introduction brief; choose a setting afforded by this picture, or suggested by it; take pains with the body of the story, and bring about a fine climax. Make it brief.

(b) *Imagine a meeting of two men with a third, who brings the best possible sort of news about something in which all three are interested.*

(c) *Plan a story of your own, based on an unexpected but fortunate meeting of three persons. Use any setting you please.*



Photograph by A. Nielsen.

STREET SCENE, HONG KONG, CHINA.

Parts of the Story.—Stories may have three parts: (1) the introduction; (2) the body of the story; (3) the conclusion.

I. *The Introduction.* The introduction should be brief, and go straight to the point. It should generally include the *setting* of your story, which gives the time, place, and circumstances which influence it.

II. *The Body of the Story.* The body of the story should contain the main points of the story. At the outset, it should grip the interest, and contain what is called the *intensive moment*, at which point the gripping of interest occurs. It should also keep up the suspense, after the interest is aroused.

III. *The Conclusion.* The conclusion should follow quickly, after the climax is reached. In a very short story, the *climax* or point may be included in the conclusion.

EXERCISES IN THE PARTS OF STORY

(a) *Parts of the Story.* Take one or more of the following, writing (1) an introduction; (2) one or more paragraphs containing the body of the story; and (3) a short conclusion, which may include the climax.

Interviews, Real or Imagined. Report a real interview, if you can. Otherwise, imagine an interview such as is here suggested:

1. An interview with an animal trainer attached to a circus, or keeper in an animal show. Let him tell how he dealt with a lion or other wild beast which was temporarily out of control.

2. An interview with one of the inmates of an Alpine monastery or travelers' rest house, in which he describes the rescue of a traveler lost in the snow, by one of the St. Bernard dogs.

3. An interview with a fireman, who describes the rescue of a child from a burning house.

4. An interview with a Red Cross nurse about her experiences overseas during the Great War.

5. An interview with a schoolmate who has traveled abroad, giving some of his experiences.

(b) Let each pupil write the introduction, including the setting, of an original story. This should not exceed fifty to one hundred words.

The instructor may select the best two of these, to be written on the blackboard, the members of the class to choose one or the other, and complete the story, writing the body of the story and the conclusion.

(c) Robinson Crusoe, says Defoe, made the following entry in his journal :

From the 1st of October to the 24th. — All these days entirely spent in making several voyages to get all I could out of the ship, which I brought on shore, every tide of flood, on rafts.

If necessary, refresh the memory of the class with reference to this part of *Robinson Crusoe*. Then tell the story briefly of one such trip to and from the vessel. Omit the introduction.

Elements of Effective Narrative. — There are several important elements which enter into effective narrative. The following may be noted :

Having Your Story Clear in Mind. You must have your story clear in mind before telling it, if you expect your hearers or readers to have a clear vision of what you are telling.

Choosing Distinctive Characters. Select a few characters. Think about them until you know what you want them to do in your story. Use your imagination, and create your characters. Do not copy or caricature people about you.

Making an Interesting Plot. The plot is the connected plan or outline of your story. It is the story told in a few words, omitting all unimportant details. It should be interesting.

Putting Movement into Your Story. The movement of a story is the progress of events towards what is called the climax. A narrative may move slowly at first, but there is a perceptible quickening in the movement when the interest increases.

The following extract from Stevenson's *Kidnapped* illustrates all of the items above, except the plot, the selection being too brief to show that. The two characters, David and Alan, are distinctly drawn. The setting is in the Valley of Glencoe, in the Scottish Highlands, at daybreak,

as David and Alan flee for their lives. The movement, you will note, is rapid.

Sometimes we walked, sometimes ran; and as it drew on towards morning, walked ever the less and ran the more.

For all our hurry, day began to come in while we were still far from any shelter. It found us in a prodigious valley, strewn with rocks and where ran a foaming river. Wild mountains stood around it; there grew neither grass nor trees; and I have sometimes thought since then, that it may have been the valley called Glencoe, where the massacre was in the time of King William. But for the details of our itinerary I am at a loss; our way lying now by short cuts, now by great detours; our pace being so hurried; our time of journeying usually by night; and the names of such places as I asked and heard being in the Gaelic tongue, and the more easily forgotten.

The first peep of morning, then, showed us this horrible place, and I could see Alan knit his brow.

"This is no fit place for you and me, David," he said. "This is a place they are bound to watch!"

And with that he ran harder than ever down to the water-side, in a part where the river was split in two among three rocks. . . . Alan looked neither to the right nor to the left, but jumped clean upon the middle rock and fell there on his hands and knees to check himself, for that rock was small, and he might have pitched over on the far side. I had scarce time to measure the distance or to understand the peril before I had followed him, and he had caught and stopped me.

— Abridged from *Kidnapped*, by Robert Louis Stevenson.

EXERCISES BASED ON PICTURES

A Little Heroine. — Tell a simple story about this girl. The picture was taken in Holland, but you can place your story anywhere you please. Choose one or two main characters. Keep to an easy plot, and let the narrative move rapidly.

(a) *Why So Pleased?* Is it because of praise for some kind or thoughtful act? She may have given up some highly prized privilege

in favor of some one else, — or she may have bestowed some girlish treasure on a little sick companion. Tell the story of some such deed. Get your plot and your characters clearly in mind and see how much movement you can put into your story.

(b) *Perhaps a Neighbor's Child Was Lost*, and this girl may have been the means of restoring the little wanderer to home and friends. Relate the wanderings of the straying youngster, and how your heroine came upon the child. Follow Stevenson's method of making the story move rapidly.

The Climax. — The event in which the story culminates is called the climax. After the climax is reached, the tension relaxes, and the story hastens to the close. The following is an example of climax from Browning:



Photograph by A. Nielsen.

MODEST HOLLAND GIRL.

The chief's eye flashed ; but presently
Softened itself, as sheathes
A film the mother-eagle's eye
When her bruised eaglet breathes.
" You're wounded ! " " Nay," the soldier's pride
Touched to the quick, he said ;
" I'm killed, Sire ! " And his chief beside
Smiling the boy fell dead.

— *Incident of the French Camp*, by Robert Browning.

Steps in Writing a Story. — Take the following steps in writing a story :

1. *First choose your characters.* Before starting to write, put yourself in the place of the principal character. Imagine what such a person would think, feel, and do.

2. *Next invent your plot.* Plan your story carefully so that when you come to tell what your characters do, you can go straight to the end. If your plot is interesting, your story is bound to be so.

After you have had some experience in writing stories, you may not need to hold to your plot so rigidly. A great writer used laughingly to complain that when his heroes once got started, Heaven only knew what they would take into their heads to do.

3. *Then arrange the setting of your story.* Indicate in the introduction the time, place, and circumstances, as briefly as possible. Enable those who hear or read your story, or see it, if you put it in moving picture form, to know from the outset something at least of what they are to expect.

4. Having given the setting, *grip the interest* at the earliest possible moment.

5. *Keep up the suspense*, and hold the interest you have aroused.

6. *Bring about a climax.* Make everything from your opening paragraph move towards this climax. After reaching the climax, hurry to the close.

EXERCISES BASED ON PICTURES

What Happened Next? — An air of romance seems to cling to the old-fashioned stagecoach. Almost anything could happen to this party within the next few minutes, or half hour. It rests with you to tell what is to happen. Put your imagination to work and think out something worth hearing or reading. Choose your characters, invent your plot, grip the interest, keep up the suspense, and bring about a climax. Make it short.

(a) *An Exciting Runaway.* Just as you make the next turn of the road, there dashes past your party some one, perhaps a schoolmate, whose horse is beyond control. Then what?

(b) *A Daring Hold-Up.* Do you prefer an adventure with a laughable ending? Then make it turn out that way. If not, make it full of action. If you please, let it happen that the coolness of one of your

party prevents any unpleasant results. Before beginning to write, choose your characters and invent your plot. Then apply the other four suggestions of the *steps in writing a story*.

EXERCISES IN EFFECTIVE NARRATION

Let each pupil take at least two or three of the following. Do not forget that narration deals with action. Study carefully *the six steps in writing a story* before you begin to write:



Photograph by Elmer L. Foote.

OLD-FASHIONED STAGECOACH.

1. *A Story of the Great War.* Talk with some one who served overseas in the army, navy, marine, or destroyer service. Get from him a story of what he saw or took part in. He will make it interesting. See that it loses nothing of this interest in your telling of it. Fill it with action.

2. *A Story of Aviation.* Nothing can surpass a well-told story of aviation. Get some member of the flying corps to relate his adventures. Retell it, putting life and action into it.

If you cannot find any one who was in aërial service, read up on aviators' stories, and use the facts for a story of your own.

3. *Original Story.* Invent a story. Make it reasonable, and make it short. The following are suggested: (a) A tale of humble heroism. (b) A laughable series of misfortunes. (c)

Adventures in housekeeping. (d) A story of unusual good fortune. (e) A story of little children. (f) A story of unusual daring.

4. *Retelling a Story Half-told.* Let the instructor select a good story, new to the class, and full of action. Let it be read to the class by a good reader. Stop at the most interesting point and let the class finish the story, each supplying his own conclusion.

5. "*At-a-Boy!*" The Americans fought their first great cavalry battle in Europe on Friday, September 13, 1918, at St. Mihiel. They swept forward with the slang cry, "At-a-Boy!" carrying everything before them. Tell the story of some such deed as may have taken place there. See it in your mind's eye, and tell it vividly.

6. *Narrative Poem.* Select a good narrative poem to be read aloud in class. Let the pupils catch the story, and tell it each in his own way in about two hundred words.

7. *An Adventure.* In recounting the adventures of the heroes in King David's army, in Old Testament times, the simple statement is made that one hero killed a bear in a pit upon a snowy day. No other details are given. Tell the story, putting the adventure in whatever country you please, and supplying the details from your imagination.

8. *Boy Crusoes.* Modernize *Robinson Crusoe*. Tell some story of your being cast on an uninhabited island. Give but one episode of your life there. Omit how you got there, and tell of some one adventure.

Class Criticism. Select three or five stories for class criticism, the best in the list of those submitted under the preceding exercises. Ask the following questions, the instructor to name the one who shall answer:

1. Did the writer keep to *the six steps in writing*?
2. Was the plot strong or weak? How did this show in the handling of the story?
3. Was the story interesting? Did it move satisfactorily, or did it lag at some point?
4. How did the writer manage his climax?

5. Which story was the best, all things considered? Class to vote by ballot on this point.

EXERCISES BASED ON PICTURES

An Oriental Call. — Social greetings are much more ceremonious in Oriental countries than with us here in America, as this picture indicates.

(a) *Narrative in Conversation.* Suppose yourself a traveler, visiting this home. Relate some little incident of your visit, as told by your hostess to the caller who is just now taking her leave. Make it brief and to the point.



AFTERNOON COURTESIES. *Photograph by A. Nielsen.*

(b) *A Story Told in Conversational Form.* Suppose yourself busy at your lessons when a younger brother comes in breathless. He tells your mother how he happened to break a window, while playing ball. Include the questions your mother asks, and tell the whole story in a few words. Keep in mind the instructions for narration.

(c) *A Story of Foreign Travel.* If any one has ever told in your hearing of a voyage across the ocean, or of events in foreign countries, tell one good story thus heard. Observe the rules for narration.

Dramatization. — Dramatization tells a story by acting it out. You may act out a story with or without words. Acting out a story without words is called *pantomime*.

EXERCISES IN SIMPLE DRAMATIZATION

(a) Try one or more of the following exercises in simple dramatization:

1. *Asking and Receiving Directions.* This may be acted out before the class. The players may supply such dialogue as may be necessary.

A young girl, evidently a stranger, meets a group of high school boys and girls on their way to school. She asks to be directed to some point in the city. One of the boys thus addressed takes off his hat and gives the necessary information. She acknowledges his courtesy and passes on.

2. *The Proper Courtesies.* Show, by acting it out, what to do at a reception. How to enter a room. How to pass down the receiving line. What to do next. How to introduce the guests. How to acknowledge an introduction. The proper courtesies on preparing to leave. Thanking the hostess. Leaving the room.

3. *On the Street Car.* Arrange the details as you please. Student enters the car. Finds a seat. Sees a lady standing. Rises and gives her his seat. Acknowledges her thanks by lifting his hat. Hangs to a strap, or stands. Reaches his destination. Leaves the car.

Impromptu Story-Playing. — Story-plays may be acted out spontaneously, as you do in charades. Divide the English class into two parts, players and audience. Take the acting side by itself, assigning the parts each is to take. Go over the story in detail until every one knows it. Emphasize what the leading characters are to do, but leave it to their own ingenuity what to say. Let the others think out their own line of acting, consistent with the story.

EXERCISES IN SPONTANEOUS STORY-PLAYING

(a) It will be interesting to use some well-known story, such as *Bluebeard* or *Cinderella*, for impromptu or spontaneous dramatization. A brief outline of *Bluebeard* is suggested below, and the ingenuity of the players will supply fuller details:

Story of Bluebeard. Bluebeard brings his young bride Fatima home to his castle. . . . The nobility of the neighborhood are present to receive her with due honor. . . . Word comes to Fatima that her brothers who were expected at the feast have met with delay, but will arrive later. . . . A messenger summons Bluebeard away. . . . On departing, Bluebeard gives Fatima his keys, but warns her on pain of death not to use a certain key. . . . Sister Anne determines to know the secret; tempts Fatima to open the door. . . . Fatima yields and unlocks the door; sees the headless bodies of the former wives; faints. . . . Sister Anne closes the door, but in her haste she drops the key. . . . There is blood on the key! . . . While the sisters endeavor to remove the stains, Bluebeard unexpectedly returns. He demands the keys. . . . How did this blood get on the key? . . . Bluebeard bids Fatima prepare for death. . . . Sister Anne goes to the top of the castle to watch for the coming of her brothers. . . . "Do you see them yet, Sister Anne?" . . . They arrive just in time Bluebeard is slain.

(b) *Other Stories Easily Dramatized.* Three stories that may easily be dramatized are suggested, as follows: (1) Robert Browning's *Pied Piper of Hamelin*; (2) One or more episodes from the *Robin Hood Ballads*; or (3) an episode from George Eliot's *Silas Marner*.

Outline of Scenes from Silas Marner. The following outline is suggested:

Scene I. The Library of Squire Cass. Quarrel between Godfrey and Dunstan Cass.

Scene II. The Rainbow Tavern. Silas Marner comes to tell of the loss of his gold.

Scene III. Home of Silas Marner. Silas finds a richer gold, in the golden curls of little Eppie.

Scene IV. Same as Scene III. Eppie grown to womanhood; the coming of her young lover.

Scene V. Home of Godfrey Cass. Godfrey makes confession to Nancy.

Scene VI. Home of Silas Marner. Godfrey and Nancy come for Eppie. Eppie chooses to remain with Silas Marner.



Courtesy, The Schuster-Martin Dramatic School, Cincinnati, O.

SHE PLAYED *Tony*, IN "THREE PILLS IN A BOTTLE."

EXERCISES BASED ON PICTURES

She Played *Tony*. — Wouldn't you welcome her to membership in your class in English? Note her fine poise, and the quaint simplicity of her dainty costume.

(a) *Suggestions to the Players.* Study the four *Suggestions to Players* on page 149. Note whether there is anything shown in the picture which is worthy of your emulation. Talk in class over this.

(b) *Face Your Audience.* This is well illustrated here. Discuss this point in class.

(c) *Play Your Part.* Do you think that this young pupil would be qualified to play her part, and act out any character in which she was cast? Write a brief statement of what you think is necessary for the young player to do, in assuming a part in a play.

Other Methods. — You may prefer to take more pains in dramatizing some simple story. If you have previously given *Bluebeard* or *Silas Marner* offhand, and it made a hit, you may follow out a scenario and give the play a little more elaborately.

The Scenario. — A scenario is a detailed outline of the story so arranged as to keep the story straight, and serve as a guide for the players. The scenario corresponds to the plot in narration.

Suggested Scenario Form. You may write the story of *Bluebeard* in scenario form in fifteen to twenty scenes, using something like the following :

Scene 1. Sister Anne and ladies of the court in reception hall awaiting arrival of the guests.

Scene 2. Word comes that the brothers of Fatima are delayed, but will arrive later.

Scene 3. Enter Fatima . . . joyous at first . . . distressed that her brothers have not arrived.

Scene 4. Enter courtiers . . . merrymaking begins.

Scene 5. Enter Bluebeard . . . seemingly courteous and attentive to Fatima and to guests.

And so on to the end.

In following out the scenario, the play may be given impromptu, in charade-form, the players speaking their parts without special preparation. Or better still, the dialogue may be written out and learned.

It is not essential to use costumes, but if you choose you may do so. Either take what comes to hand, or make up the costumes from simple material. Homemade costumes may be very effective.

If you have a school orchestra, by all means enlist its aid. If not, use the piano, or the piano and violins. Nothing will add more to the presentation than appropriate music.



Courtesy, The Schuster-Martin Dramatic School, Cincinnati, O.
SCENE FROM FRANCES HODGSON BURNETT'S PLAY,
"The Little Princess."

EXERCISES BASED ON PICTURES

As It Was Played. — This is a scene from a delightful play. Note how the young players are absorbed in their parts. This is what is meant by playing to each other, rather than to the audience. This item is of great importance in high school dramatization.

(a) *Note the Simplicity of Costume.* Talk in class over the best ideas for costumes in charades and school plays. Write a brief statement of the chief points brought out in this discussion.

(b) *Reading a Play in Class.* If it is within easy reach, get the play above named, or some other good play suitable for high school presentation, and read it in class.

Writing Dialogue. — In writing dialogue, avoid the use of a single word or phrase that does not materially advance the story. In dramatization a gesture often tells more than any sentence could, and a half-broken utterance may speak volumes. Cut your dialogue down to the extreme limit of brevity.

Suggestions to the Players. — Pupils taking part in any form of dramatization may note the following suggestions:

- (1) Enter into the spirit of the character you assume.
- (2) Do not forget the importance of teamwork.
- (3) If possible face your audience. Rarely turn your back to it.
- (4) Do not play to your audience. When you are in conversation before an audience, address your companions rather than the audience.

High School Plays. — The following are suggested as suitable for high school presentation:

1. *Fanchon the Cricket*, by George Sand, is easily staged, has a good plot, and the characters are well balanced.

2. *She Stoops to Conquer*, by Oliver Goldsmith, requires some dramatic ability, but when it is well presented it never fails to please.

3. *An Original Play in Competition* will add zest both in the writing, and later in its presentation. It may be given as a class play, or as a high school play.

4. *Hiawatha*, based on Longfellow's *Song of Hiawatha*, is

always popular for high schools. It is often given as an open-air production.

5. *A Shakespeare Play*, either *As You Like It*, the first and second scenes, or scenes from *The Midsummer Night's Dream*, or *A Winter's Tale*, might prove decidedly attractive.



Courtesy, The Schuster-Martin Dramatic School, Cincinnati, O.

A PAGEANT INTERLUDE. RHYTHMIC DANCE.

EXERCISES BASED ON PICTURES

An Interpretative Interlude. — Nothing adds more interest to the successive episodes of a pageant than the interludes which serve to link the episodes together. As you will note, this scene is acted on the grass in an open-air presentation.

(a) *A Camp Fire Girls Interlude.* With but little variation in the training, and with a change to the Hiawatha style of costume, you could readily arrange an interpretative interlude suitable to an episode dealing with Indian life, in connection with United States history. Refer to the picture of the *Camp Fire Girls* on page 9 for an example of this picturesque costume.

What a Pageant Is. — A pageant is a story told by acting it out in a series of pictures. While pageantry may be presented within doors, it is especially adapted for outdoor presentation.

Pageantry has been defined as history come to life again. It is spectacular, and offers a fine field for pictorial dramatization.

The parts of the pageant are (1) the *episodes*, which correspond to the acts of a play; and (2) the *interludes*, which serve to link the episodes together, and often to interpret them.

For example, if the episode were to picture *William Penn Signing a Treaty with the Indians*, the preceding interlude might be *An Indian War Dance*, or the ceremony of *Smoking the Pipe of Peace*.

The *pageant scenario*, or the *book of the pageant*, determines the order and details of the pageant.

EXERCISES IN HIGH SCHOOL PAGEANTRY

You may find the following suggestions helpful in planning for a high school pageant:

1. *A Pageant of Fairyland* may include pictures from fairy or folklore stories, such as *The Sleeping Beauty*, *Cinderella*, *Mother Goose*, and so on.

2. *A Pageant of the Arabian Nights* could illustrate such stories as *Ali Baba*, or *the Forty Thieves*, *Aladdin and His Wonderful Lamp*, with oriental scenes and costumes.

3. *A Pageant of Hiawatha*, would interpret Indian life, with its romantic and picturesque costumes and scenes.

4. *A Pageant of America*, or of *the Great War*, offers unlimited opportunities for striking episodes and interludes.

5. *A Community Pageant* might include pioneer or colonial life, and illustrate the history and future of your community.

6. *An English Literature Pageant* might draw upon the *Robin*

Hood Ballads, scenes from Shakespeare, Robinson Crusoe, The Pilgrim's Progress, Ivanhoe, the Old Curiosity Shop, or Treasure Island.

EXERCISES BASED ON PICTURES

An Attractive Interlude. — Here is pictured a simple but highly effective interlude for a pageant, or for a high school charade. The costumes are easily within your reach.



Courtesy, The Goldenburg Dramatic School, Cincinnati, O.

MERRY MILKMAIDS AND JOLLY HAYMAKERS.

(a) *Compose a Milkmaid's Song.* Let some member of the English class compose a song for this sextette, to be used in one of your school exhibitions. If boys are cast for the haymakers' parts, they may choose costumes less picturesque, but more farmerlike.

(b) *Reproduce This Picture.* Write a little dialogue suited for these characters and reproduce the picture as a part of your work in English class. Let the class write a narrative of the event.

Making Narration Effective. — Unity, coherence, and emphasis all help to make narration effective:

Unity depends on your having a clear grasp of your story.

Coherence results from a close adherence to your plot.

Emphasis is promoted by your gripping the interest, keeping up the suspense, and bringing about a climax, in your story.

Summary. — Narration tells a story, and deals with action. The *point of view* determines how a story is told. You may tell it (1) in the *first person*, as the chief actor; or (2) in the *third person*, as possessing the author's omniscience, and knowing all the facts.

The parts of a story are (1) the introduction; (2) the body of the story; and (3) the conclusion.

The *setting* includes the time, place, and circumstances of the story. A deeper interest should grip the reader or hearer at the *intensive moment*. From this on, you should *maintain the suspense* thus created.

To succeed in story writing, you must have your story clear in mind from the outset.

The *plot* is the connected outline of your story; the *climax* is the event in which the story culminates; the progress of the narrative towards its climax is called the *movement*.

In writing a story (1) Choose your characters. (2) Invent your plot. (3) Give the setting. (4) Grip the interest. (5) Maintain the suspense. (6) Bring about the climax, then hasten to the end.

Dramatization is telling a story by acting it out. It may be either impromptu or studied. The *scenario* corresponds to the plot in narration, and is the detailed outline of the story. In dramatization make special effort to limit the dialogue. Action, including gesture, speaks louder and more effectively than words.

Players should (1) enter into the spirit of their assumed characters; (2) keep teamwork in mind; (3) remember to

face their audience; and (4) play to their associate players, rather than to the audience.

A *pageant* is a story told by acting it out in a series of pictures made up of *episodes* and *interludes*.

High school pageants are not limited as to subject matter, but may include community history, folklore, literature, or pictorial dramatization of any description.

CHAPTER VIII

EFFECTIVE DESCRIPTION

Write the things which thou hast seen.

— ST. JOHN IN THE APOCALYPSE.

Introduction. — You have been studying narration, which deals with action. There is another form of expression closely connected with narration, introduced almost every time you tell a story of any length. This is called *description*.

Description. — Description forms a picture in words. Its purpose is to make others see what you see. The picture produced in the mind by description is called *an image*. The power of the mind which produces mental images is called *imagination*.

Washington Irving tells how poor Rip Van Winkle awoke after a sleep of twenty years and found his way to his own house. Irving saw in imagination the ruined home, and as you read the description your mind clearly reproduces the image :

He found the house gone to decay — the roof fallen in, the windows shattered, and the doors off the hinges.

— From *Rip Van Winkle*, by Washington Irving.

The term *pen picture* or *word painting* is often used for the images produced in the mind by good descriptions. The following is an example of a word painting of Ichabod Crane, the schoolmaster of Sleepy Hollow, by Irving :

The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weathercock perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from a cornfield.

— From *The Legend of Sleepy Hollow*, by Washington Irving.

Too Much Description Tiresome. — While good description adds to the interest and attractiveness of your writing or speaking, it is well to remember that too much description will prove tiresome to reader or listener. Let it be your rule to avoid too much description. Paint your picture in bold outline, and in few words:

Clear Seeing. — Clear seeing is the first essential of good description. If you have a clear mental image of a person, place, or thing, it will not be difficult to give your hearer or reader the same clear image.

EXERCISES IN CLEAR SEEING

(a) See clearly what you are to describe, in selecting topics from the following list. Describe them briefly, so as to enable the class to see them:

1. An old stone bridge, arching over a stream.
2. A cat with her kittens playing about her.
3. What you see from your study window, or schoolroom window.
4. The stairways of your school as the pupils come in from recess.
5. An airplane flying over your neighborhood.

(b) Describe something that you see, or that you have seen, in such a way as to enable the members of the class to guess what it is.

EXERCISES BASED ON PICTURES

Venice. — Venice, at the head of the Adriatic Sea, is built on a number of low-lying islands, where canals take the place of streets and numerous bridges span the waterways. Two of these bridges are shown in the picture, as are several of the characteristic Venetian boats, known as gondolas.

(a) *A Famous Bridge.*
Built in 1605, connecting the ducal palace with the state prison, the Bridge of Sighs received its name from the fact that prisoners condemned in the ducal courts were led across the bridge to prison. Study the bridge till you see it clearly and then describe it so that your classmates can make a rough sketch of it, without seeing the picture.

The Point of View.
— The place from which the observer views what he describes is called the point of view. It may be *fixed* or *changing*.

Fixed Point of View. — In describing from a fixed point of view, the observer does not change his place, but describes what he sees from that one point. Tennyson, in *Enoch Arden*, thus describes what would meet your eye if



Photograph by A. Nielsen.

THE BRIDGE OF SIGHs.

Venice, Italy.

you stood on the beach where the three children, Annie Lee, Philip Ray, and Enoch Arden, played :

Long lines of cliff breaking have left a chasm ;
And in the chasm are foam and yellow sands ;
Beyond, red roofs about a narrow wharf
In clusters ; then a mouldered church ; and higher
A long street climbs to one tall-towered mill ;
And high in heaven behind it a gray down
With Danish barrows ; and a hazel-wood,
By autumn nutters haunted, flourishes
Green in a cuplike hollow of the down.

— *Enoch Arden*, by Alfred, Lord Tennyson.

In the illustration following from Scott, the observer stands upon the island, watching the approach of four boats upon the lake.

Far up the lengthened lake were spied
Four darkening specks upon the tide,
That, slow emerging on the view,
Four manned and masted barges grew,
And, bearing downwards from Glengyle,
Steered full upon the lonely isle ; —
Nearer and nearer as they bear,
Spears, pikes, and axes flash in air.
Now might you see the tartans brave,
And plaids and plumage dance and wave ;
Now all the bonnets sink and rise,
As his tough oar the rower plies ;
See, flashing at each sturdy stroke,
The wave ascending into smoke ;
See the proud pipers on the bow,
And mark the gaudy streamers flow
From their loud chanter down, and sweep
The furrowed bosom of the deep.

— From *The Lady of the Lake*, by Sir Walter Scott.



NIAGARA. POISING FOR THE PLUNGE.

EXERCISES BASED ON PICTURES

The Pause at the Brink. — Study this picture. Select your point of view as if you were one of the sightseers on the point. Record your own impressions, and make your description worth while.

(a) *The Moving of the Waters.* The study of water in motion is always fascinating. Study the movement of water wherever opportunity presents itself. Take some specific case and describe it from a fixed point of view.

(b) *A Visit to Niagara Falls.* If any member of the class has seen Niagara Falls, let him describe his visit. Some one else may have visited some other noted cataract. If so, let him describe it. In this exercise, get the object of your description clearly in mind and then describe it from a fixed point of view.

Changing Point of View. — In describing from a changing point of view, the observer sees the object first from one point, then from another, or perhaps from several other points of observation. Each change in point of view should be clearly indicated to your hearer or reader to enable him to obtain an accurate image of what you are describing.

In the illustration below, taken from a newspaper description, the point of view changes at least three times, as you come down the Niagara river :

Far away, the Niagara is seen winding eagerly to its prodigious leap. You can discern the line of the first breaker, where the river feels the fatal draw of the cataracts, the current seeming suddenly to leap forward, stimulated by mad desire, a hidden spell, a dreadful and irresistible doom. And then, at the brink, there is a curious pause. Those mad upper waters, reaching the great leap, are suddenly all quiet and glassy, and rounded and green as the border of a field of rye, while they turn the angle of the dreadful ledge and hurl themselves into the snow-white gulf of noise and mist and mystery underneath.

— Slightly adapted, from *Correspondence* in *The London Telegraph*, by Edwin Arnold.

Note the changing point of view as the observer approaches a mountain cabin :

When he got to the bare crest of a little rise, he could see up the creek a spiral of blue smoke rising swiftly from a stone chim-

ney, and a turn in the path brought to view a log cabin well chinked with stones and plaster, and with a well-built porch. A fence enclosed the yard and there was a meat-house near a little orchard of apple trees.

— From *The Trail of the Lonesome Pine*, by John Fox, Jr.

EXERCISES IN POINTS OF VIEW

Fixed Point of View. (a) Bring to class from your required readings in English, or other sources, one or two illustrations of description from a fixed point of view.

(b) Write a brief description of two or more topics named below, using the fixed point of view :

1. Stand either actually or in imagination, at the top of the sled track, when the ground is white with snow. Describe the merry young folk with their sleds flashing down the hillside, and coming slowly back up the hill.

2. Describe a foot race, as seen from the judge's stand.

3. A number of children are scattered along the hillside and through the meadow, gathering wild flowers. From where you stand at the top of the hill, describe what you see.

Changing Point of View. (c) Bring to class from your required readings in English, or other acceptable sources, one or more examples of description from changing points of view.

(d) Using a changing point of view, try two or more of the following :

1. You are on the sled track, coasting down hill. As you pass your companions coming up the hill, tell what you see.

2. Invited to take your first ride in an airplane, you circle over your own neighborhood, and then take a five-mile run. Tell what you saw that most impressed you. 3. Select some person, place, or well-known building to describe from a changing point of view. Do this in such a way as to enable the class to guess the person or thing you describe.

Choice of Words in Description. — In description, choose the best possible word to express what you have in mind. Try first one word or expression, then another, until you decide which word is most effective for your purpose. As

an example of descriptive words well chosen, study the extract quoted below:

The night deepened around him, and the sky hung out its thousand lamps. Odors of the woods floated on the air; the spicy fragrance of the firs; the breath of hidden banks of twinflower. Muskrats swam noiselessly in the shadows, diving with a great commotion as the canoe ran upon them suddenly. A horned owl hooted from the branch of a dead pine tree; far back in the forest a fox barked twice. The moon crept up behind the wall of trees and touched the stream with silver.

— From *The Blue Flower*, by Henry van Dyke.



Photograph by A. Nielsen.

THE DAY'S LAST GLIMMER.

of in an effort to describe this scene. Do not exceed one hundred words. Use any descriptive words selected from your list.

(b) *Class List of Descriptive Words.* If the instructor so chooses, let a list of twenty good descriptive words be made by the class.

(c) *Interesting References.* Longfellow's *Poem to The Waif*, beginning

The day is done and the darkness
Falls from the wing of night,

is well worth individual study.

EXERCISES BASED ON PICTURES

Choosing Descriptive Words.

— Think carefully of the words best descriptive of a scene like this. Make a list and keep it for possible use later.

(a) *An Effective Description.*

Do the best work you are capable

EXERCISES IN CHOICE OF DESCRIPTIVE WORDS

1. Exercise care in selecting descriptive words to give a description of your first sight of the new moon in the west, on a summer or autumn evening.

2. Describe a sleigh ride on a winter evening in the moonlight. Use care in the words you employ to describe the frosty but exhilarating air.

3. Choose your descriptive words with unusual care in drawing a word picture of Washington or Lincoln.

4. Give a pen picture of the cosiest and most inviting room you have ever seen. Choose your descriptive words with the utmost care.

5. On some clear night, make a study of the starry heavens. Use three or more good descriptive terms in stating what most impresses you.

Three Methods of Description. — There are three methods of description most important for the beginner: (1) description by the use of detail; (2) description by artistic suggestion; and (3) description by comparison or contrast.

Description by Effective Detail. — The effective use of a few striking details does far more to bring out a clear image of what you are describing than is possible by the indiscriminate use of details.

An example of the skillful enumeration of details is found in the description from Irving of the home of Baltus Van Tassel, part of which follows:

His stronghold was situated on the banks of the Hudson, in one of those green, sheltered, fertile nooks, in which the Dutch farmers were fond of nestling. A great elm tree spread its broad branches over it; at the foot of which bubbled up a spring of the softest and sweetest water, in a little well, formed of a barrel; and then stole sparkling away through the grass, to a neighboring brook, that babbled along among alders and dwarf

willows. Hard by the farmhouse was a vast barn, that might have served for a church, every window and crevice of which seemed bursting forth with the treasures of the farm.

— From *The Legend of Sleepy Hollow*, by Washington Irving.

EXERCISES BASED ON PICTURES

The Hearth. — Here is the hearth just as those left it who sat about it last night. Were three there, or only two? Or three at first, and but two later? And what did they talk about?



Photograph by Elmer L. Foote.

A COLONIAL INTERIOR.

(a) *Use Your Imagination.* Describe some scene connected with the family to which this fireplace belongs. Make your description consistent with what is here shown. Describe it chiefly by the use of details, but give your sentences variety.

(b) *A Family Group.* Think out a little story indicating what took place last night. Fit into it a bit of description, using a few striking details.

Description by Artistic Suggestion. — By this method, which generally occurs in connection with some other form

of description, the writer or speaker relies on *some unusual stroke of descriptive power* to produce the image he desires upon the mind of his reader or hearer.

Notice how Mark Twain pictures the flashing by of a pony rider past a stagecoach :

Nearer and still nearer, and the flutter of the hoofs comes faintly to the ear; another instant a whoop and a hurrah from all of us, a wave of the rider's hand, but no reply, and man and horse burst past our excited faces, and go winging away like the belated fragment of a storm.

— From *Roughing It*, by Samuel L. Clemens, Mark Twain.

Note also how Emerson uses artistic suggestion at the close of the following description. The body of the description is by the effective use of details :

Announced by all the trumpets of the sky
Arrives the snow, and driving o'er the fields,
Seems nowhere to alight; the whited air
Hides hills and woods, the river, and the heaven,
And veils the farmhouse at the garden's end.
The sled and traveller stopped, the courier's feet
Delayed, all friends shut out, the housemates sit
Around the radiant fireplace, *inclosed*
In a tumultuous privacy of storm.

— *The Snowstorm*, by Ralph Waldo Emerson.

Description by Comparison or Contrast. — Possibly no form of description is so often or so effectively used as that in which you compare one object with another, or contrast it with some other well-known object.

Longfellow uses comparison with fine effect in the following extract :

Blue were her eyes as the fairy flax,
Her cheeks like the dawn of day,
And her bosom white as the hawthorn buds
That ope in the month of May.

— From *The Wreck of the Hesperus*, by Henry Wadsworth Longfellow.

George Eliot in a much admired description of Dinah Morris, in *Adam Bede*, thus uses comparison :

It was one of those faces which make one think of white flowers with light touches of color on their pure petals.

— From *Adam Bede*, by George Eliot.

Study how Stevenson describes Scotland by contrast with England :

We have spoken of material conditions, nor need more be said of these ; of the land lying everywhere more exposed, of the wind always louder and bleaker, of the black roaring winters, of the gloom of high-lying, old stone cities imminent on the seaboard ; contrasted with the level streets, the warm coloring of the brick, the domestic quaintness of the architecture, among which English children begin to grow up and come to themselves in life.

— From *Scotland and England*, by Robert Louis Stevenson.

Descriptive Narrative. — Where description deals largely with action it is called descriptive narrative. This is shown in the following selection :

Behind the advance guard came infantry and artillery, and machine guns and engineers, signal battalions, pioneers, supply trains and hospital units, — thousands upon thousands of men and guns and horses. At the same moment our troops were crossing at half a dozen points. Some military bands struck up. Old Glory was flung to the breeze. And so the Third Army be-

gan its march into Germany, a quarter of a million strong, on the morning of December 1st, 1918.

— *So This Is Germany!* by George Pattulo, in *The Saturday Evening Post*.

EXERCISES BASED ON PICTURES

Come Unto These Yellow Sands. — They certainly look inviting. Will you go into the surf, and take the waves? Or will you join the fishing party whose boat waits only long enough



Photograph by A. Nielsen.

A MORNING ON THE BEACH.
Waikiki, Hawaii.

for you to make up your mind whether to go or stay? Or you can hunt the shade and watch the others go in bathing, while you enjoy the bracing sea air. Nothing offers greater attractions than the seashore.

(a) *Describe a Morning on the Sands, or in the Surf.* Make your description effective by the judicious employment of unity, coherence, and emphasis in what you write. Note the instructions given below.

(b) *Describe the Scene Here Pictured.* If you are not familiar with the seashore, imagine what you would do if you were on this beach. Describe this scene as if you were somewhere on the beach. It will afford opportunity for good descriptive narrative.

How to Make Description Effective. — To make your description effective, note the following suggestions:

Unity. Form a clear image of what you are to describe. Describe one thing, and that alone. Make it brief.

Coherence. Make your descriptions hang together. Choose a few striking details, and arrange them in careful order.

Emphasis. Lay chief stress on most important details. Think emphasis into your description. Choose vivid descriptive words by which to impress the image you seek to convey.

EXERCISES IN EFFECTIVE DESCRIPTION

Observe the suggestions given above for making your description effective. Make all descriptions brief.

(a) *Pen Pictures.* Give a brief sketch in the form of a pen picture of one or more of the following:

1. George Washington as a young man. 2. Alexander Hamilton. 3. Paul Revere. 4. John C. Frémont. 5. U. S. Grant or Robert E. Lee. 6. John J. Pershing.

(b) *Word Painting.* Draw a picture in words of one of the following:

1. Give a word painting of some one well known in your community. Mention no names; and avoid giving offense to any one. See if the class can tell whom you are describing. 2. Give a caricature in words of some one. Show this to your instructor before reading it to the class.

(c) *Clear Seeing.* Use special effort to make your hearers or readers see what you describe.

(1) *Picturesque Homes.* Bring one or more of the following picturesque homes before the mind's eye of your hearers:

1. An Indian wigwam. 2. A negro cabin in the cotton belt of the South. 3. A pioneer cabin or log house. 4. A stately Colonial home in Massachusetts or Virginia, or elsewhere. 5. An up-to-date flat. 6. A modest farmhouse, or a village home.

(2) *Methods of Travel.* Describe one or more of the following :

1. The old-fashioned stagecoach.
2. The flatboat, such as Abraham Lincoln used in his first trip down the Ohio and Mississippi to New Orleans.
3. The rickshaw, or the sedan chair.
4. The latest model of automobile.
5. The airplane, or the sea-plane.

(3) *Pioneer Amusements.* Talk with the older members of your family, or with any old friend or acquaintance about one of the following subjects. Then describe it.

1. The corn husking.
2. The old-fashioned singing school.
3. Quilting parties.
4. Barn-raising and the barn dance.
5. The turkey shoot, and the wrestling match.

(4) *A Problem in Description.* Picture some well-known character from a book you have read in school, and have the class guess who it is.

(e) *Point of View. Fixed.* Describe from a fixed point of view one or more of the following scenes where you are spending a week in camp :

1. Pitching the tents.
2. Water sports connected with camping.
3. On guard duty.
4. Initiating a late comer.
5. An evening round the camp fire.

(f) *Point of View. Changing.* From a changing point of view, describe one or more of the following :

1. A landing in an airplane flight.
2. A day at the seashore.
3. A hard snowball fight.
4. Making maple sugar; or sorghum molasses.
5. A busy day spent in housecleaning.

(g) *From Either Point of View.* Describe from either a fixed or changing point of view any one or more of the following :

1. Fun on Halloween.
2. Fun in swimming.
3. Fisherman's luck.
4. A fleet of airplanes out for practice from an aviation camp.
5. A lake or ocean steamer, arriving at the dock.

(h) *Choice of Words in Description.* Keep in mind a carefully chosen list of descriptive words suitable for a description of an approaching storm; or of a storm still fresh in your memory, that has recently occurred in your neighborhood.

(i) *Effective Use of Details. Fried Chicken.* A young lady, describing a dinner said: "We had fried chicken, and everything that goes with it." Think this over, and give your idea of the dinner, by giving the most effective details.

(j) *Artistic Suggestion.* In a description entitled *Our Class in English*, use at least one artistic suggestion.

(k) *Comparison or Contrast.* 1. Describe a pigeon, contrasting it with a chicken. 2. Describe the climate of your own State, by contrasting it with that of California, Maine, Florida, or Montana.

(l) *Descriptive Narrative.* Describe some scene of activity in such a way as to combine narrative and description. Try one or more of the following, or anything you have in mind:

1. Capturing a "ghost." 2. Describe the "holdup" of a bank cashier. Make it humorous. 3. Stopping a runaway horse.

(m) *An Original Description.* Choose your own theme, or object to be described. Do your best on it. Include at least two methods of description. Test it carefully.

(n) *Selected Description.* Bring to class what you consider the best piece of description you know. Select it from a book you have read or studied in class. If you have a really effective piece of newspaper description, you may submit it. You may select either prose or poetry.

EXERCISES BASED ON PICTURES

His Royal Highness. — Prepare a description of the tiger, by whichever method you choose; using this picture, and such facts as you may be able to get hold of, as the basis of what you write.

(a) *Descriptive Narrative.* Imagine a scene where this beast breaks loose, and for a time threatens the peace of the community. Write in the newspaper style. (1) Count your words; (2) Keep your eye on your work, as though under the restraint of the editorial blue pencil; (3) Introduce the article with a summarizing paragraph, outlining the entire story. Use the elements of good description given in the preceding pages.

(b) *Interesting References.* At your first opportunity read William Blake's poem *The Tiger*, beginning,

Tiger! Tiger! burning bright
In the forests of the night.

Narration and Description in News Writing. — Practical application of narration and description is afforded in news writing. This study is valuable to the high school student of English because news writers, from the nature of their occupation and the training they all must undergo, possess one secret that is worth your knowing : — they are able to say what they have to say in a few words, both clearly and interestingly.



Photograph by Elmer L. Foote.

ROYAL BENGAL TIGER.
Cincinnati "Zoo."

Features in Newspaper Training. — There are three features of newspaper training of almost equal importance : (1) News writers count every word they use. (2) All their work is written under the wholesome restraint of an editorial blue pencil. (3) They introduce each important news story with a summarizing paragraph.

Counting Your Words. — Knowing how many words to use tends to give you definite skill in what to write, and how to write it.

An enthusiastic reporter comes in with a "story" that he is confident is worthy of at least five hundred words. But newspaper space is valuable, and the city editor allows him one hundred words. Just as he succeeds in cutting it down, he gets word that owing to the receipt of unusually interesting Associated Press matter, he will have to be content with fifty words. So he rewrites it, and as a matter of fact his item is more readable than it was at first. After a while, he comes to possess a sort of instinct which tells him how many words to use, and he thus adapts himself to newspaper conditions and the demands for space.

EXERCISES IN COUNTING WORDS

1. *A School Happening.* Tell the best story you have heard about events at school; or about anything of interest to your classmates. Write it first in about one hundred words; that is, not more than one hundred, and not less than seventy-five words. Then cut this story down to fifty words. Take this second narrative, and study it closely. Finally, cut down your story to thirty words, omitting no important detail.

2. *A Telegram.* Tell this same story, now reduced to thirty words, condensing it to a ten-word telegram, not counting address and signature.

3. *Oral News Story.* Let the instructor call on four or five members of the class for oral news story, as follows: Let one pupil tell a story, allowing him two minutes. Let a second pupil tell another story, using two minutes. Then call on a third pupil to choose one of these two stories, and tell it in one minute. Let one or two other pupils tell this story in half a minute.

The Editorial Blue Pencil. — In a well-equipped newspaper office every news story must be written subject to the editorial blue pencil. This means that an editor passes on every word and phrase thus used, and on the story itself, before admitting it to publication.

The consciousness that each word is to be judged by competent authority and by men who know how to write, soon shows in better writing, if the beginner has it in him. If not, his place is filled by some one better able to do the work.

EXERCISES BASED ON PICTURES

A Busy Morning. — The boatmen are busily plying back and forth between the shore and both outgoing and incoming ships



HARBOR SCENE.

Photograph by A. Nielsen.

Smyrna.

of every class and description. There is room for a wide variety of experiences in the scene here pictured. Introduce a brief description in any case you choose.

(a) *Imagine an Adventure.* Imagine yourself a passenger on one of the boats coming or going to some sailing or steam ship; or to some man-of-war, anchored in Smyrna harbor. Use descriptive narrative. Open with a summarizing paragraph. Make your story worth while.

(b) *Reporting a News Story.* Suppose yourself an eye witness of a thrilling rescue, where a child of wealthy parents falls overboard and is rescued by a boatman. Do not string out your story. Summarize it in the first paragraph, and develop your story in the second paragraph.

(c) *Criticisms.* Criticize your own work. Submit your story to the editorial committee for its criticism. Rewrite it if necessary.

EXERCISE IN WRITING UNDER THE BLUE PENCIL

Let the instructor name three pupils to act as editors. Let the other members of the class each present a fifty-word description, or a hundred-word news story, on a subject of his own choosing.

Let the instructor divide the papers thus written into three equal groups, to be judged editorially by the editors previously appointed. Each editor will select the description or the story most approved by him. He will make any comments that occur to him, after which he will read the paper he has selected, stating why he chose it.

The three editors will compare the papers thus selected, and will decide by vote as to which of the three is best. If they are unable to decide, let the class vote as to the three papers read to the class, the one having the most votes being declared winner.

Opening with a Summarizing Paragraph.—There are two reasons why an important news item or story should open with a summarizing paragraph:

1. Few newspaper readers have either time or inclination to read through every item in the paper. By being furnished a summary of the story in the opening paragraph the reader is enabled to catch the drift of the story and thus judge whether to read the whole or not. In this way a reader can get the gist of all the news in a short time.

2. News writers are subject to the run of the news for the day. If no great event of national, State, or local interest demands unusual space in the news columns, items which might otherwise be crowded out are given place. It frequently happens that the most important news story for the day comes in over the wires, or by telephone, or otherwise, at the very last moment. In such case, the editor cuts five paragraphs to three, or three or four paragraphs to one, of what has already been set up by the compositors. As long, however, as the first paragraph is not interfered with, the gist of the story still remains.

It also happens quite frequently that valuable advertising matter requires the condensation of what might otherwise have the right of way.

EXERCISES IN OPENING A NEWS STORY WITH A SUMMARIZING PARAGRAPH

Continue the editorial staff previously selected for this and succeeding exercises through this chapter.

(a) Let each pupil write at least three news stories from the list given below; or from topics selected by the instructor. Open each story with a paragraph that shall contain the substance of the story, giving the details in two or three paragraphs that follow. Let each paragraph contain from fifty to seventy-five words.

1. A playground mishap or accident, recent; or if not recent, told as if it were so.
2. A high school scare.
3. News notes from the English class. Or interesting neighborhood or community news notes.
4. An enjoyable class or school outing.
5. A description of your high school; or of your high school building.
6. A description of some brave deed occurring in your community.

Individual Criticism. Apply this test to your own work: *Is the substance of my news story outlined satisfactorily in the opening paragraph?* If not, rewrite it.

Editorial Criticism. Let the editors read the news stories offered in this exercise with this test in mind: *If the later paragraphs were to be stricken out, would the story as told in the opening paragraph be reasonably complete?* If not, hand each story which fails in this respect back to the writer to be rewritten.

Class Criticism. Let the editors select the five best papers submitted in this exercise. Let the class vote by ballot on the best news story thus offered, the paper receiving the largest number of votes to be declared winner. In case of a tie, announce the two papers as winners.

(b) Let each pupil clip from a good newspaper and submit to the editors one news item illustrating the newspaper method of opening a news

story with a summarizing paragraph. The editors will consign to the waste basket such of these clippings as do not in their judgment come up to requirements, and report back to the class one or more news stories to be read to the class as models of news writing which illustrate this feature.

To help in securing good newspaper stories, it would be well for the editors to obtain from one of the local newspaper offices or news stands several different issues of standard newspapers.

(c) *Descriptive-Narrative.* Let each pupil write a brief bit of descriptive narrative, opening with a summarizing paragraph. Select one of the following topics, or one chosen by the instructor in English. Use about fifty words:

1. A run to the fire by the fire department.
2. An exciting fire drill in the high school.

The editors will judge the papers thus offered, and select the best three, to be read to the class, without indicating their judgment as to which is best.

Class Criticism. After the three papers thus selected are read to the class, let the class vote by ballot, without discussion, as to which is best. In case of a tie, announce both papers thus tied as winners.

(d) *Narration and Description.* Let each pupil select a topic for a news story combining both narration and description. Try to embody in your writing all the suggestions you have received, so as to make this news story effective.

Editorial Criticism. Divide the papers thus prepared into three groups. Let each editor criticize his share of the papers, indicating in less than ten words his judgment as to the merits and demerits of each paper so criticized.

Making News Writing Effective. — To make your effort at writing effective, note the following instructions previously indicated:

1. Get your story clear in your mind before starting to write. Set your limit as to the number of words allowed for the story, and keep well within that limit.

2. Judge your own work carefully to anticipate the use of the editorial blue pencil in cutting out some of your work.

3. Open your story with a carefully written summarizing paragraph which tells the whole story in a few words.

EXERCISES BASED ON PICTURES

Are You Ready? — Here are shown motion pictures in the making. Evidently a dashing scene in some wild Western drama, the actors and actresses are awaiting their cue.



Photograph by Percival DeCamp.

GOING INTO ACTION. MOVING PICTURE MAKING.

Universal City, California.

(a) *Making Film Pictures.* Talk in class about the making of film pictures. If some one who has participated in this work, or has seen it done, can explain it to the class, it will prove of interest. Describe in writing how such pictures are made. Write it as a news item by a reporter sent to write up the making of film pictures.

(b) *Describe It as One of the Cast.* Imagine yourself one of the party above shown as waiting to go before the camera, and describe the experience. Make it descriptive-narrative.

Summary. — Description forms a picture in words. The mental picture thus formed is an image, and the image-

making power of the mind is termed *imagination*. While good description is always attractive, too much description should be avoided.

Clear seeing is the first essential of description. The place from which the observer views what he describes is called the point of view. This may be either fixed or changing.

It is important to exercise a careful choice of descriptive words. There are three chief methods of description: (1) by the use of detail; (2) by artistic suggestion; and (3) by comparison or contrast.

Where description deals with action it is known as descriptive narrative.

To make description effective you must (1) see clearly what you describe; (2) use a few striking, but well-arranged details; and (3) lay chief stress on the most important details.

News writing combines the use of narration and description. Newspaper training affords three advantages: (1) Newspaper men learn to count their words. (1) Every word they write is under the wholesome restraint of an editorial blue pencil. (3) They introduce each important news story with a summarizing paragraph.

CHAPTER IX

EFFECTIVE EXPOSITION

Exposition demands the use of reason as well as observation.

—ARLO BATES.

Introduction. — You have studied narration, which deals with action. You have considered description, by which to picture your own thought to the minds of your hearers or readers. You are now to give attention to another form of expression called *exposition*.

Exposition. — Exposition is explanation. Its purpose is to make something clear to your hearer or reader.

If you direct a stranger how to find his way, or instruct a workman how to make certain repairs about your house; or if you show a girl how to cut out and fit a dress according to pattern, you use exposition. The following is a good example of exposition :

To make a fire burn well there is one thing even more necessary than kindling or firewood, and that is air. The fuel must not be tumbled together; it must be built up systematically, so that air may draw under it and upward through it, even after the tinder and small kindling have burned up.

First, lay two good-sized sticks on the ground as a foundation, then across them at right angles lay a course of dry twigs or splinters, not quite touching each other; on these, at one side, place your tinder of paper, bark, or whatever it may be; then on top of this put two other cross-sticks, smaller than the bed-sticks; over this a cross-layer of larger twigs, and so on, building

the pile cob-house style, and gradually increasing the size of the sticks. Such a pile will roar within half a minute after a match is touched to it, and if the upper courses are of good hard wood, it will burn down to live coals together.

— From *The Book of Camping and Woodcraft*, by Horace Kephart.

EXERCISES BASED ON PICTURES

Caring for the Rice Harvest. — A considerable part of the world's population is said to live on rice as the chief article of



IN THE RICE FIELDS.

Photograph by A. Ntelen.

food. Here is shown a peasant family engaged in the rice fields. After reaping, rice is tied in sheaves. It is then threshed and winnowed, to separate it from the husks, and further cleaned by sifting.

(a) *How to Care for Harvests in Your Neighborhood.* Give an exposition of how to care for some product of field or orchard in your vicinity. If you raise wheat, corn, rice, cotton, tobacco, tomatoes, or apples, grapes, raisins, prunes, peaches, and so on, — tell how to care for one of these products, so as to prepare it for market.

(b) *Interesting References.* *The Country Gentleman* makes a specialty of telling how to succeed in agricultural work. Articles appear in each

issue, dealing with some one or more phases of the proper care and harvesting of products. *The National Geographic Magazine* is also valuable for reference in such exposition work. Find in one of these or in any work you know, a brief exposition of some subject.

Methods of Exposition. — Of the many methods used for exposition the most important are by (1) definition; (2) illustration or example; (3) demonstration; and (4) comparison or contrast.

Exposition by Definition. — Exposition by definition fixes a limit to the meaning of what you are explaining. Definitions may be either *brief* or *extended*.

Brief Definition. — One word or phrase may define another, or a few words may fully define a term. This is illustrated in the following conversation between two brothers as each studies his lessons:

Charley, I don't know what some of these words mean.

Perhaps I can help you, Dick. What words give you trouble?

What does *comprehend* mean?

It means to *grasp with the mind* — to *understand*.

Well, there's one more. What does *preceding* mean?

It means *going before*, or *that which went before*. Where the book says, *the preceding words*, it means *the words that went before*.

EXERCISE IN THE USE OF THE DICTIONARY

Select brief definitions from an unabridged dictionary of the words given below. In connection with this work, let three pupils look up the pronunciation, with the correct diacritical marks and accents, and write them on the blackboard:

1. Airplane, courageous, posse, macadam road, subway, refrigerator, affiliation, tractor, differentiate, kiln.

2. Observation balloon, box kite, wireless apparatus, watershed, agricultural experiment station, power station, ellipse, relay race, artesian well, initiative.

Extended Definitions. — In the majority of cases, where you are called upon for an explanation, it is necessary to give a more extended definition. The following are examples of extended definitions:

Treason. Treason against the United States shall consist only in levying war against them, or in adhering to their enemies, giving them aid and comfort.

— *Article III, The Constitution of the United States.*

A Circle. A circle is a plain figure bounded by a curved line called the circumference, every point of which is equally distant from a point within called the center.

— *Definition in Geometry.*

EXERCISES IN EXTENDED DEFINITIONS

Prepare definitions as required in the following, using twenty-five or more words for each definition:

1. Define *feudalism* and *chivalry*.
2. Define *international law*.
3. Distinguish between the functions of the *army* and the *navy*.
4. Distinguish between *the judge*, *the prosecuting attorney*, and *the jury*, in the prosecution of an accused person for some offense against the law. That is, say what are the respective duties of each in the trial of a case.
5. Distinguish between *character* and *reputation*.

Definition by Answering Questions. — When a distinct question is asked, and a definite answer is given in reply, you give an exposition by definition.

This form of exposition is especially important to you in all your classes in high school. It is therefore well to note the following suggestions as to answering questions:

Suggestions for Answering Questions. — In answering questions, keep in mind the suggestions that follow:

1. Give close attention to the question so as to take in its full meaning.
2. Accustom yourself to an instant analysis of the question so as to discover the essential points of the required answer.
3. Concentrate your attention on the answer. Understand your answer yourself, and make your answer understood by others.
4. Frame your answer to the question as asked. Answer that question, and no other.

A Few Famous Answers. 1. A gardener said to Æsop, *Why do weeds grow freely in my garden, when I have all I can do to make my plants thrive?*

That is easily answered, said Æsop, The soil is *mother* to the weeds, but only *step-mother* to the plants!

2. It was in answer to the inquiry, *Who is my neighbor?* that the parable of *The Good Samaritan* was told.

3. It is related that Lord Nelson was seated in a banquet-room, at a dinner given in his honor. A young officer, a favorite of the old hero, ventured to say, My lord, few men have had honors showered upon them such as you have received. Would you mind telling this company *what in your judgment was the highest honor ever bestowed on you?*

England's hero smiled and said: Not long ago, I stood at a crowded street-crossing in London, waiting for a chance to cross the street. A sweet little girl came timidly along, and stopped near by. She looked anxiously into the face of first one and then another, as if seeking some one in whom to repose confidence. Then she came straight to me, and put her hand in mine. I regard that as the highest honor ever bestowed on me.

EXERCISES BASED ON PICTURES

The Hawaiian Pineapple. — This delicious fruit thrives at its best in Hawaii. Together with many another valuable fruit or vegetable product, the pineapple is the gift of America to the world.

(a) *How Some Fruit, Known to You, Grows.* Give an exposition of how to grow the tomato, or some other fruit or vegetable known to you. State how to deal with it from a seedling until the fruit is ready for



Photograph by A. Nielsen.

HOW THE PINEAPPLE GROWS.

market. If you do not know the facts sufficiently well to prepare an accurate and interesting exposition, take steps to find out. Talk with some one who knows; or read up on the topic.

(b) *Exposition by Answering Questions.* Divide the class into two parts, equal in number. Let each choose a captain, who is to answer questions proposed by the individual members of the other side, relative to points arising out of the preceding exercise on the tomato. If the captain of one side fails to answer satisfactorily any question, call for volunteers on his own side. If no one can answer, pass the question to the captain of the other side, or if he cannot answer, to the individual members of that side. The instructor will decide as to whether an answer is satisfactory or not. Keep score.

EXERCISE IN DEFINING BY ANSWERING QUESTIONS

With the suggestions previously offered kept closely in mind, answer carefully two or more of the following questions:

1. What do the Boy Scouts stand for? The girls of the class may answer the same question for the Girl Scouts.
2. Why should a camp fire in or near a forest be carefully extinguished before leaving camp?
3. How has wireless telegraphy proved of great value in ocean and aerial navigation?
4. What is meant by the Australian ballot? What are its advantages to the voter?
5. What are some of the advantages of irrigation? How is irrigation carried on in the dry plains of the West?

Exposition by Illustration. — When you explain a subject by calling attention to some well-known fact which throws light upon it, you use exposition by illustration.

For example, suppose you were explaining how the Allied convoy service during the Great War had minute and definite information about the movements of the enemy submarines or U-boats, and in thus explaining you should refer to what detectives call "shadowing," by which the detective secretly keeps the suspected criminal in view during every moment of the twenty-four hours of each day, and knows every step he takes, you would be using exposition by illustration.

Ruskin uses exposition by illustration in the following selection :

Composition is putting things together so as to make one thing out of them, the nature and goodness of which they all have a share in producing. Thus a certain musician composes an air by putting notes together in certain relations ; a poet composes a poem by putting words and thoughts in pleasant order ; and a painter composes a picture by putting thoughts, forms, and colors in pleasant order.

— *On Composition*, by John Ruskin.

EXERCISES IN EXPOSITION BY ILLUSTRATION

- (a) Make an original explanation by illustration.
- (b) Use something you have observed in nature as an illustration of some kind. You may choose your own illustration, the following being suggested :
 1. A study of the honey bee, and *its organized industry*.
 2. A study of the ant and its ways, for *community life*.
 3. A study of the spider as *a constructing engineer*.
- (c) Use the story of Joan of Arc as an illustration.
- (d) Write a brief editorial for your high school paper on *True Courtesy*. Use some illustration, perhaps the following, if it suits you.

Sir Philip Sidney lay dying on the battlefield. A comrade in arms brought him cold water in his helmet, to relieve his feverish thirst. A private soldier lying wounded on the field begged for a drink, and Sir Philip gave him the precious water.

(e) Discuss *Devotion to Duty*, in a paragraph of not more than a hundred words. Choose an illustration that will strengthen your exposition of the topic.

Exposition by Demonstration. — When you explain by showing how a thing is done, you employ exposition by demonstration. The explanation of *How to Make a Camp Fire*, on page 179, is an example of exposition by demonstration.

If some one is doing work that does not suit you, as for instance sweeping a room, and raising too much dust, and you take the broom and say, "Here, let me show you how to do that!" you are using exposition by demonstration. When you drill your team in basket ball, you use exposition by demonstration. You demonstrate a theorem in algebra or geometry, or a theory in science.

An automobile salesman demonstrates an automobile first by showing its good points, the power of its engine, and its advantages over competing machines. He then asks the prospective purchaser to get in, and the family enjoys a ride. He wants you to see for yourselves how it works, and thus he demonstrates it.

EXERCISES IN EXPOSITION BY DEMONSTRATION

(a) *Explaining Baseball or Basket Ball by the Ground Plan.* Draw the diagram or ground plan for baseball or basket ball, indicating where the different players stand at the beginning of the game, and the location of the bases or baskets. From this plan explain how the game is played.

(b) Tell how to do two or more of the following:

1. *Housekeeping.* (a) Tell how to set the table for three persons. Let this include the silver, glasses, china, napkins, the cloth, and so on. (b) Tell how to serve a simple lunch.

2. *Refreshments.* (a) Explain how to prepare and serve fruit punch. Name the ingredients, and the amount of each;

state how to mix these ingredients. (b) Tell how to make and serve pineapple ice.

3. *Strawberry Shortcake.* Tell how to prepare and serve strawberry shortcake.

4. *Cooking.* (a) Name half a dozen ways of cooking and serving potatoes. Explain one of these methods. (b) State the steps in broiling a steak. Explain how to serve broiled steak.

5. *School Work.* (a) Tell how to fill a fountain pen. (b) Tell how to arrange the necessary apparatus for a simple experiment. (c) Explain "first aid" on the playground, in case of excessive nosebleed; or of a broken collar-bone.

6. *Work and Play.* (a) Tell how to make and fly a kite. (b) Tell how to mend a bicycle tire. (c) Tell how to operate an ice-cream freezer. (d) Tell how to play *Wolf and Sheep*. (e) Explain the points in the game of *Shinny*.



Photograph by A. Ntelen.

EXERCISES BASED ON PICTURES

Harnessing the Winds. — The windmill is a characteristic feature of the Holland landscape. Hollanders are a thrifty people, and are quick to avail themselves of such advantage as the power of air in motion affords.

WIND POWER.

Delft, Holland.

(a) *Making the Air Work.* Prepare an exposition explaining some device or appliance in which air is the working force. Choose one of the following, or any other: — the air gun, air brake, air pump, suc-

- II.
- A.
- B. 1.
2.
- (a)
- (b)

Exposition by Comparison or Contrast. — When you explain by comparing what is not well known with something that is well known, you use exposition by *comparison*.

When you show the difference between what you are explaining and something else that is better known, you use exposition by *contrast*.

A lecturer on aviation would doubtless compare the flight of an airplane with the flight of a bird, both being heavier than air. He might contrast the flight of an airplane with that of a balloon, since the balloon is lighter than air.

Macaulay uses exposition by *comparison* in the following extract :

The poetry of Milton differs from that of Dante as the hieroglyphics of Egypt differed from the picture-writing of Mexico. The images which Dante employs speak for themselves; they stand simply for what they are. Those of Milton have a signification which is often discernible only to the initiated. Their value depends less on what they directly represent than on what they remotely suggest.

— *Essay on Milton*, by Thomas Babington Macaulay.

James Bryce makes use of exposition by *contrast* in the following selection :

I well remember how the vastness of America came upon me after climbing a high mountain in an Eastern State. All around me was thick forest; but the setting sun lit up peaks sixty or seventy miles away, and flashed here and there on the windings

of some river past a town so far off as to seem only a spot of white.

I opened my map, a large one, which I had to spread upon the rocks to examine, and tried to make out, as one would have done in England or Scotland, the points in the view. The map however was useless, because the whole area of the landscape beneath me covered only two or three inches upon it. From such a height in Scotland the eye would have ranged from sea to sea. But here when one tried to reckon how many more equally wide stretches of landscape lay between this peak and the Mississippi, which is itself only a third of the way across the continent, the calculation seemed endless and was soon abandoned.

— *The American Commonwealth*, by James Bryce.

EXERCISES IN EXPOSITION BY COMPARISON OR CONTRAST

(a) Try two of the following, one oral and one written.

1. Explain how to fish with artificial bait, by comparing or contrasting this method with fishing by natural bait, such as the angleworm, or a live minnow.
2. Explain how the rudder guides the boat by comparing the rudder with the tail of a fish.
3. Explain how an airplane flies by comparing its flight with that of a bird.
4. Explain the advantages of modern construction in building a home, contrasting it with pioneer methods of building.
5. Explain the advantages of modern poultry-keeping by contrasting the incubator method of rearing chicks with the old-time mother-hen method.

EXERCISES BASED ON PICTURES

A Flume, 500 Feet High. — On the opposite page is shown a flume built for conveying sugar cane from the fields where it is grown, to the grinding mills across a wide valley. A running stream carries the sugar cane by the force of its current, at an elevation of five hundred feet above the level of the valley. Thus, as in many other ways, water is made to work for man.

(a) *Making Water Work.* Talk in class over how man makes water do his work. Discuss the various forms of water wheels, the hydraulic ram, the hydraulic elevator, power washers, automatic sprinklers. If you have opportunity to discuss this topic with some one who is well informed on the subject, learn as many facts of interest as you can. Then choose the application of water power that seems most interesting to you and explain it, using the method or methods that seem easiest and most natural.

(b) *Converting the Force of Falling Water into Electrical Force.* Discuss this topic in class. Write a brief exposition, showing how this is done to advantage for commercial or lighting purposes.

MISCELLANEOUS EXERCISES IN EXPOSITION

1. *Exposition by Definition.* Define at least five of the following words or phrases, in ten to twenty-five words: Athletics, manual training, hypnotism, a good citizen, an educated man, the Dead Letter Office, the thermostat, a presidential campaign, liberty, patriotism.

2. *Extended Definition.* Write a definition of class loyalty, as you understand it, in from fifty to one hundred words.

3. *Defining by Answering Questions.* What is your idea of a well-balanced breakfast? 4. How does a hunting dog, when lost at a distance from home, in a strange neighborhood, unerringly find his way home?

5. *Exposition by Illustration.* Explain what is meant by *mother love* in birds or animals by giving one or more illustrations of this quality.



Photograph by A. Nielsen.

FLUME FOR CONVEYING SUGAR CANE.

Hawaii.

6. *Exposition by Demonstration.* Describe the steps in the artificial brooding of day-old chicks, until they are able to take care of themselves. 7. Explain something by reading from a blueprint made to demonstrate it.

8. *Demonstration from Outline.* Make an outline, and explain something of your own choosing. 9. Make an outline to enable you to discuss how the bank makes its money. If necessary, this topic may be discussed in class before you make your outline.

10. *Demonstration by Giving Directions.* Tell some member of the class how to address and stamp an envelope. Let this pupil, following your instructions, do this.

11. *Exposition by Comparison or Contrast.* Show the advantages of a carefully organized public school, contrasting it with a school which lacks this organization. 12. Explain something of your own choosing by comparing or contrasting it with something else.

Advertising Defined. — Advertising is a practical form of exposition. It makes a salable product seem worth while to the reader who has money to spend.

Illustration of the Value of Advertising. Two traveling men stopped at a news stand to purchase a copy of the same magazine. One of them took his penknife and cut out the pages devoted to advertising, remarking as he threw them away, "This is what I always do with a magazine." His companion smiled and said, "McCormick, you have thrown away the best part of the magazine!"

The second speaker was right. The advertisements of a progressive magazine furnish one of the best possible records of the wonderful times in which we live.

Kinds of Advertising. — Of the many kinds of advertising, three may be noted: (1) classified advertisements; (2) display advertisements; and (3) advertisements by means of circular letters.

Classified Advertisements. — Advertising in newspapers, magazines, or trade journals, at so much a line or at so much a word, under such heads as "Lost and Found," "For Sale," or "For Rent," "Farms for Sale," "Poultry," "For Sale, Miscellaneous," and similar titles, come under the head of classified advertisements.

It is important to know how to get all your facts into the limited space afforded by classified advertisements. Decide on the number of lines, or of words, and keep within that limit. Sketch what you desire to include, and work out your advertisement, taking care to omit every word possible, but taking equal care to see that your meaning is plain and unmistakable. You will be surprised to find how much practice will do in this direction.

EXERCISES IN CLASSIFIED ADVERTISEMENTS

Try several of the following :

1. Write a ten-word advertisement describing your watch, which has been lost. Ask yourself the following questions before writing the advertisement : Of what material is your watch ? Is it open-faced or not ? Of whose manufacture is it ? What is its special design ? Has it any special feature to distinguish it from other watches ?

2. Write a seven-word advertisement describing a favorite cat, dog, canary, or other pet, that has been lost. Study your pet so as to know how to describe it accurately.

3. Study the house in which you live, or some house that you know, so as to describe it accurately in a twenty-five-word advertisement.

4. Write a ten-word advertisement, choosing your own subject.

5. Cut the following advertisement to fifteen words : *For Sale.* Beautiful piece of wooded ground, suitable for residence purposes. Avondale and Winding Way avenues. A great bargain. Telephone Woodburn 1925 — R.

6. Cut the following advertisement to twenty-five words, omitting no important feature:

For Sale. Excellent opportunity to secure 90-acre farm, bordering on river, practically in village, at low price; in good state of cultivation; wood and timber; orchard and small fruits; grapes; particularly good farm buildings; running water; all farming tools included. For particulars, address Maine Realty Bureau, Portland, Maine.

7. Cut the following advertisement to fifteen words, and then to ten words, omitting no important point:

Wanted Business Interest. Business man will buy whole or part interest in good manufacturing business; must be well established, going concern. Address C 55, care *Enquirer*.

EXERCISES BASED ON PICTURES

How the United States Government Advertises. — During the Great War it was deemed necessary to supplement the ordinary food supply in the United States by home and war gardens, and a Department was organized for this purpose. The illustration on the opposite page reproduces one of the posters used by the Department to advertise the project.

(a) *Collecting Posters.* It is interesting to begin a collection of suitable posters used in advertising. It may not be too late to obtain one or more of the striking war posters used by the Government for the Army, Navy, Marine, and Airplane service. Either your public or high school library would be glad to take care of these posters for use and reference from year to year. Talk in class over the poster opposite, or any other suggested by your instructor in English. Then discuss in not more than one hundred words in writing some of the advantages of poster advertising.

(b) *Preparing High School Posters.* Talk in class over the prominent ideas to be featured in several homemade posters to be designed and prepared by members of the class appointed for the purpose. Divide the class into three or four sections, and let each division prepare one or two posters, to be used in advertising some high school project, — an exhibition, an athletic contest, an entertainment for raising athletic funds, or a pageant.

Display Advertisements. — Advertisements which occupy larger space, and which seek to appeal by some special or striking characteristic to the mind of the reader, are called *display advertisements*.

So important do students of advertising consider the matter of display that in their minds the two words *display* and *advertising* mean practically the same thing. Posters, show-windows, billboards, electric signs, full-page advertisements, all come under this head.

The Parts of a Display Advertisement. — Writers on advertising speak of *copy* and *lay-out*, in speaking of the parts of a display advertisement.

The text or talk that you put into the space purchased for an advertisement is called *the copy*. The copy includes the cuts or illustrations used in an advertisement. In view of the increasing high cost of advertising space, the demand among large advertisers now is for less space and better copy.

The manner in which copy is arranged or displayed in an advertisement is called *the lay-out*.



POSTER ADVERTISEMENT. THE NATIONAL WAR GARDEN COMMISSION.

EXERCISE IN STUDYING COPY AND LAY-OUT

Bring to class several first class magazines, trade journals, and newspapers, for a study in class of both *copy* and *lay-out*. Note how advertisements are written; how the important parts are displayed; and observe the general lay-out of several of the best advertisements.

Advertising writers make a constant study of how the mind of the public works. This concerns both (1) *the writing of the copy*, and (2) *the arrangement of the lay-out*. It enters into the smallest details of advertising, as may be seen by the following illustrations:

I. *The Right Copy*. A firm manufactured high grade stockings and engaged an advertising agency to prepare the advertisement. This seemed well written. It was headed, "Cold Feet!" and stressed the idea of keeping the feet comfortable. Somehow, however, business failed to come. Not knowing just what to do, the management consulted another advertising firm. Their expert took up the "ad," studied it for a moment, then took his pen and *changed but one word*. He made the heading read, "Warm Feet!"

The company inserted the changed "ad," and the effect was amazing. Business began to flow in.

When the expert who had changed the advertisement was asked why he did so, he said: "People don't care for *cold feet*. What they want is *warm feet*. That was easy."

II. *The Right Lay-Out*. A manufacturing company conducted a mail-order business. Their success led to imitation of their advertisement by several newly organized companies, and this cut into their sales. The firm saw their business slipping away, and consulted an advertising expert. He heard their statement, studied their "ad" and the imitations put out by their competitors.

After careful thought the expert took their advertisement and, without altering a word either in the heading or the body of the copy, *made a complete change in the lay-out*. The rearrange-

ment made the appearance of the advertisement distinctive. The eye caught and rested upon it the moment you turned the page on which it and the competing advertisements were printed.

Immediate success followed the use of the new advertisement. The competitors one after another were compelled either to give up business altogether, or to sell out to the original firm.

Circular Advertising. — Many firms advertise by circular letters. These are made to look as little like advertising matter, and as much like individual business letters, as possible.

The body of the letter is printed or carefully mimeographed on the regular letter-head of the firm. The address is written in later with the typewriter in the same type and color as the body of the letter. The signature is written with a pen.

EXERCISES IN WRITING ADVERTISEMENTS

Prepare two or more of the following exercises :

1. Prepare a display advertisement, using not more than fifty words. Choose the article you wish to advertise. Study both copy and lay-out.

2. Prepare an original advertisement for some article that is nationally advertised.

3. Prepare the body of a personal letter calling attention to the advantages offered by certain business property offered for sale, the letter to serve as a circular letter.

4. Select one or more pictorial advertising designs to be neatly pasted on cards. Let each pupil prepare the copy for an advertisement in which this design is to be used. Suggest an appropriate lay-out.

5. Prepare a classified advertisement describing the business property referred to in Exercise 3, in twenty-five words.

6. Select by ballot the three best advertisements known to the class. Divide the class into three sections, each section to study one of these advertisements, and report its best features.

7. Arrange if possible for an address by some one interested in advertising. Have him speak on emphasis and persistence in advertising, and how to adapt advertisements to the mind of the buying public.

Unity, Coherence, and Emphasis are important in exposition, and especially in advertising writing.



Photograph by A. Nielsen.

LANDING PASSENGERS.

Unity requires that you confine your explanation to one thing, and to that alone.

Coherence requires an orderly arrangement, so as to make your exposition or your advertisement hang together.

Emphasis requires not only that you express what you seek to explain, but that you impress it on the mind of your hearer or reader. Emphasis is a dominant factor in effective advertising.

EXERCISES BASED ON PICTURES

Going Ashore. — This is not just the way you would picture yourself going ashore. The use of this method indicates some special difficulty in making a landing.

(a) *Means of Conveyance.* Talk in class over recent inventions relating to means of conveyance for passengers or freight. Prepare a brief but carefully written exposition on some one form of conveyance recently adopted or invented; or which has but lately come into use in your vicinity. Keep in mind unity, coherence, and emphasis.

(b) *Modern Transportation.* Give an exposition of some form of modern transportation. Explain either how vast numbers of passengers are carried from place to place; or how heavy freight is moved across the country or overseas. Use any or all of the methods suggested in this chapter, and be sure that your exposition has unity, coherence, and emphasis.

Summary. — An exposition is an explanation. In exposition you strive to make something plain to those whom you address.

The most important methods of exposition are by (1) definition; (2) illustration; (3) demonstration; and (4) comparison or contrast.

Exposition by definition explains by fixing the limit of what you seek to explain. A definite answer given to a distinct question is a form of definition.

Exposition by illustration uses some well-known fact to throw light on what you try to explain.

Exposition by demonstration shows how a thing is done. Outlines are valuable in demonstrations.

Exposition by comparison or contrast explains by comparing or contrasting one thing with another.

Advertising makes a salable object seem worth while to the reader who has money to spend. Advertisements may be (1) classified; (2) display; or (3) circular letters.

Display advertisements include copy and lay-out.

CHAPTER X

EFFECTIVE ARGUMENT

Come, tell us your reason!

— SHAKESPEARE.

Introduction. — You have learned that exposition seeks to make things clear by explanation. You are now to study another form of expression called *argument*, which first seeks to make things clear, and then to drive home the truth of what it urges by meeting and disarming all that opposes it.

Argument. — Argument is an effort to convince somebody of something. Whatever argument seeks to establish is called the *proposition*.

In the argument by Lincoln quoted below, the proposition is that he who is responsible for success or failure must be free to choose his own rule of action.

In reply to a delegation from the West which bitterly criticized what the President was trying to do, Lincoln said :

Gentlemen, suppose that you had every dollar of your property invested in gold, and that you had put it into the hands of Blondin, the famous rope-walker, to carry it across Niagara Falls on a tight-rope. Would you shake the rope while he was passing over it, or keep shouting to him, "Blondin, stoop a little more! Go a little faster!" No, I am sure you would not. You would hold your breath as well as your tongue, and keep hands off until he was safely over.

Now the Government is in the same situation. It is carrying an immense weight across a stormy ocean. Untold treasures

are in its hands. It is doing the best it can. Don't badger it! Just keep still, and it will get you safe over!

Persuasion or Appeal. — Persuasion or appeal seeks to influence the belief or conduct of those addressed by stirring their feelings or emotions.

Study the fine appeal in the following selection from Patrick Henry:

It is in vain, sir, to extenuate the matter. Gentlemen may cry peace, peace, but there is no peace. The war is actually begun! The next gale that sweeps from the North will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take, but as for me, give me liberty, or give me death!

— *Speech before the Virginia Convention*, by Patrick Henry.

The Rhetorical Question. — A statement may often be made more effectively in the form of a question, to which no answer is expected. This is called a *rhetorical question*. The sentence above beginning *Is life so dear* is an example.

EXERCISES IN ARGUMENT AND APPEAL

Use *argument* or *appeal* in one or more of the following:

1. A girl you know laughs at the idea of her learning to make bread. Tell what you think on the subject.
2. A lad of your acquaintance says he does not see why a man should fight for his country. What say you?
3. Suppose your high school is entered in an interscholastic athletic meet for a coming Saturday, and everybody is expected to be there to "root" for your school. What have you to say to the classmate who says he does not care to be there? Introduce one rhetorical question.
4. Prepare a brief argument or appeal on a topic of your own choosing.

EXERCISES BASED ON PICTURES

A Temple to Buddha. — Here is shown a temple to Buddha, in Yokohama, Japan.

Applying an Argument. Suppose you are traveling in Japan, and that one of your servants has been accused of some misdeed, said to have been committed in the city of Tokio, upon a certain date. While you are looking at the photograph shown above, he suddenly discovers that one of the figures shown in the picture is that of himself. You



Photograph by A. Nielen.

BUDDHIST TEMPLE. YOKOHAMA.

know that the habit of the photographer who took this picture is to put the date of each photograph upon the back. You find the date written on the back to be the date on which the offense was supposed to have been committed in Tokio. Using this circumstance as the basis of your argument, try to show that your servant could not have been guilty.

Proof. — Proof is a demonstration that cannot be denied. Robinson Crusoe one morning found a human footprint in the sand on the seashore. This was proof to him that some human being had set foot but a few hours before upon his lonely island.

In an argument the *burden of proof* is said to rest upon the person who asserts a proposition.

Proof includes two things: (1) evidence, and (2) argument.

Evidence. — Evidence includes whatever helps to establish the truth or falsity of a proposition. There are two kinds of evidence: (1) testimony; and (2) circumstantial evidence.

Testimony. — Testimony is often referred to as *direct evidence*. It consists in the sworn statement of witnesses. A witness is sworn to tell the truth, the whole truth, and nothing but the truth.

Testimony may be of three kinds: (1) positive; (2) expert; or (3) by authority.

Positive Testimony. — Where a witness swears to what he himself saw or heard, he is said to give *positive testimony*. The strongest form of testimony is that of a truthful, capable witness who gives positive testimony.

Hearsay Evidence Not Admissible. Where one person tells what some one else told him, such evidence is called *hearsay evidence*. As a general thing it is not admitted as testimony.

If, however, several men were to come upon a man who had been shot, and he should inform them that Dick Jones had shot him, this would not come under hearsay evidence, especially if the wounded man should die.

If several men were to see a man shot, they could give direct evidence and make it unnecessary to cite the "declaration of a dying person," since they had seen the crime committed.

Expert Testimony. — Expert testimony is the sworn opinion of a person of recognized standing in his profession,

with regard to matters coming within his professional knowledge or experience.

Where a physician gives testimony as to whether a bullet wound was the cause of the death of a man; or a banker identifies the signature of a depositor in his bank, both are considered as giving expert testimony.

Authority. — Expert decisions or opinions which are generally accepted are regarded as authority. Authority is weighty so long as the conditions under which it arose remain unchanged.

A decision of the Supreme Court of the United States is of the highest authority.

A careful statement by Edison on *applied electricity*, or by Marconi on *wireless telegraphy*, by Hoover on *world-wide food distribution*, or of Goethals on *the construction of the Panama Canal*, would be considered authority in the subjects named.

Circumstantial Evidence. — Evidence which depends upon what is called a chain of circumstances is termed circumstantial evidence. The influence of a strong chain of circumstantial evidence is considered almost irresistible.

Illustration of Circumstantial Evidence. Your henhouse was robbed last night. You found the heads of half a dozen Rhode Island Reds lying in the snow, and noticed that the tracks leading to and from the henhouse indicated that the thief came from and ran back to a hollow near the railroad track. You also note that the marauder had on one rubber boot and one shoe. Following the tracks, you come upon a tramp who is enjoying a chicken breakfast, with red feathers lying all about. You see that he wears one rubber boot and one shoe.

You have no positive testimony against him, but there is a strong chain of circumstantial evidence pointing to his guilt, which he will have hard work to explain away.

Joseph's brethren deceived their father Jacob by circumstantial evidence. They dipped Joseph's coat of many colors in the blood of a goat, and showed the coat to their father. He knew the coat, and said. It is my son's coat; an evil beast hath devoured him; Joseph is without doubt rent in pieces. But Joseph had been sold into Egypt. — *Genesis 38:18-36.*

Interesting References. Tennyson's *Enoch Arden*, where Enoch's ship had been lost and he was considered dead. *The trial of the shepherd dog*, in John Fox, Jr.'s *Little Shepherd of Kingdom Come*, where circumstances point to the guilt of the dog.

Circumstantial Evidence Not Always Trustworthy. Circumstantial evidence has sometimes caused the conviction of an innocent person who later has been proved innocent on the confession of the real criminal.

It is related that a Roman laborer left his babe in the cradle in charge of a faithful dog. Having occasion to return to his cottage he found the cradle overturned, the dog nowhere in sight, and marks of blood on the coverlet that had been over the child.

Searching for the dog, he found him covered with blood. In his quick anger, he struck the dog with his hoe and killed him. Putting the cradle back to its place, he found his babe peacefully slumbering, while a huge serpent, torn and mangled, explained the evident struggle that had taken place.

The father had slain the guardian of his little child. It afforded him but slight consolation to reflect that circumstances had seemed to point to the guilt of the dog.

EXERCISES DEALING WITH EVIDENCE

1. Watch the newspapers for a case where the accused is confronted mainly by circumstantial evidence.
2. Think of some case where you could have offered positive evidence on some point.
3. Suppose a boy is accused on circumstantial evidence of breaking a window. Tell a story of your own and introduce some positive testimony to the fact of the boy's innocence.

EXERCISES BASED ON PICTURES

An Open-air Presentation. — The students shown in this picture took part in an open-air presentation of Shakespeare's *Tempest*.

Making a Deduction. If you were manager of a high school play and had to choose an actor to play a lively and important part, and had this picture to help you select, which one of the students shown in the picture would you select and on what would you base your deduction? That is to say, what reason would you give for your choice?



Courtesy of The Goldenburg Dramatic School, Cincinnati, O.

GROUP OF CHARACTERS IN "THE TEMPEST."

Reasoning. — The process of thought by which the mind weaves evidence into proof by means of argument is called *reasoning*. There are two kinds of reasoning, *induction* and *deduction*.

Induction. — When you put facts together, to come to some conclusion, the method of reasoning is called *induction*. The following is an example of inductive reasoning :

You and Charles are seated in the library, reading. Crash! the shattered fragments of the window-pane fly all about you, while a baseball rolls across the library floor. "Somebody broke that window!"

You spring to the window just in time to see Tom, Dick, and Harry fleeing across the lawn, with Tom carrying the bat. Putting it all together, what do you say?

"Tom broke that window!" Things certainly point that way. If you have all the facts, you are justified in your conclusion.

Every time you thus put bits of evidence together to arrive at some conclusion, you reason by induction.

Scientific Experimentation and Induction. Almost all scientific truth is arrived at by inductive reasoning, through experimentation. The word *inductive* means *leading towards*; and the observant scientist by inductive reasoning is led toward the truth he is in search of, until, having tested it carefully step by step, he feels safe in announcing his discovery.

EXERCISES IN INDUCTION

Use *inductive reasoning* in two or more of the following:

1. Fishing is reported good. Tom is an ardent fisherman. On the road to school you saw Tom and his chum carrying a minnow bucket, and with fishing-poles on their shoulders. What is your conclusion?

2. Circus is coming to town next week. Sam is not usually given to hunting odd jobs, but now he seems eager to work at anything he can find to do. He is a close student of the circus bills. What do such indications point to?

3. William lives out of town and owns a watermelon patch which is the pride of his heart. On Saturday morning he sees a crowd of boys walking past. They whisper together as they go by, and walk in the direction of the patch. What would be the wise thing for William to do, and why?

4. The young robins are just off the nest, and the parent birds are making an excited outcry. The cat is seen prowling about under the tree. What conclusion do you draw?

Fallacies of Induction.—Errors in reasoning by induction are known as *fallacies of induction*. There are two common cases of this.

1. *Reasoning from too few instances.* You are in danger of reasoning from too few instances and thus making a mistake.

A young doctor had an Irishman for his first patient. He was stricken with cholera, and begged as a last request for chicken broth. He recovered. The doctor entered in his notebook that chicken broth cures cholera.

His next patient was a Frenchman, who also had cholera. The doctor prescribed chicken broth, and his patient died. He wrote: Chicken broth cures cholera in the case of an Irishman, but kills in the case of a Frenchman.

2. *Drawing a false conclusion.* You are in constant danger of drawing hasty conclusions, and making unwarranted inferences.

Your friend Morton White is coming directly towards you. You hasten to meet him, when suddenly he turns his back on you and hurries away. You say to yourself, "He did that to insult me!"

It may be, however, that he had just recalled an engagement, and that he did not see you at all.

EXERCISES IN FALLACIES OF INDUCTION

1. Give an example of where some one reasoned from too few instances in coming to a conclusion.

2. Recall some happening where you or some one else reasoned from false or insufficient inferences, in drawing a false conclusion.

3. Refer to the story of the Roman laborer and his dog, and show how he drew a false conclusion. It is told on page 205.

Deduction. — Deduction aims to demonstrate the truth of a specific proposition by proving that some general proposition applies to it.

For example, an old weather rhyme says :

Evening red, and morning gray,
Sets the traveler on his way.

Suppose this to be a rule which usually holds true. If last night you noticed a beautiful red sunset sky, and this morning find the early sky distinctly gray, you fit the general rule to the particular case, and decide that it promises to be a fine day.

The Syllogism. An argument of this kind is known as a syllogism. Its ordinary form appears below :

All men are mortal.
John is a man ; therefore,
John is mortal.

A syllogism consists of three parts, (1) a generalization, called the *major premise*; (2) a second statement, known as the *minor premise*; and (3) a *conclusion*, drawn from the other two statements. It is important to guard against a *conclusion that does not follow from the premises*.

EXERCISES IN MAKING DEDUCTIONS

1. According to an old weather rhyme, "Rain before seven, shine before eleven." Suppose this to be a general rule. You found it raining at six o'clock. What are the indications for a pleasant afternoon?

2. If the barometer falls suddenly, it indicates approaching storm. Mary calls out, "See how fast the mercury in the barometer has fallen!" What is your deduction as to the weather?

3. Sailors say that rats desert a sinking ship. You notice rats swarming out of a ship lying at the wharf. What deduction would a sailor make as to signing up for a voyage on that ship?

EXERCISES BASED ON PICTURES

A Class of Beginners. — These six-year-old children form the first primary class in the Hawaiian school here pictured. All the teachers of the school received their educational training in American colleges or normal schools.



HAWAIIAN SCHOOL CHILDREN.

Photograph by A. Nielsen.

Drawing a Conclusion. If these and other children continue as they have begun as students in American public schools, draw a conclusion as to the probable effect in the Americanization of the Hawaiian Islands. Use the syllogism in your deduction.

Fallacies in Deduction. — Errors in reasoning by deduction are called *fallacies in deduction*. There are two common instances of this.

1. *Irrelevant conclusion.* Where you draw a conclusion that does not follow from the premises, or that has nothing to do with the case, you make an irrelevant conclusion.

Artemus Ward, an American humorist, said: "I once knew a man from Australia who had a wooden leg, and yet that man could play the bass-drum better than any man I ever knew!"

What did the fact that he was from Australia, or that he had a wooden leg, have to do with it? Nothing in the world. Such a deduction is *irrelevant*.

2. *Begging the question*. When you claim a point without having proved it, you are said to beg the question. Your opponent will not be slow to claim that the reason you fail to prove your point is because you do not know how.

Illustration of Inductive and Deductive Reasoning. The two methods, inductive and deductive reasoning, may thus be illustrated.

Induction. If after watching the weather in your locality long enough, you say that, *No dew in the morning means rain before night*, you reason by induction.

Deduction. If you apply the rule thus arrived at by announcing, *There was no dew this morning, and therefore it will rain before night*, you reason by deduction.

You establish a general rule by induction. You apply that rule to a particular case by deduction.

EXERCISES IN FALLACIES IN DEDUCTION

1. Andrew favors the New York baseball club. They won yesterday over Pittsburgh, and to-day they are to play Boston. Andrews says: "Of course they'll beat Boston. Didn't they beat Pittsburgh?" What is the fallacy in that?

2. Roger is always for Boston. "Win? No doubt about it! Boston is just bound to win!" What is the fallacy in Roger's statement?

3. Bring to class an example of *irrelevant conclusion*, and an example of *begging the question*, taken from assertions or arguments on the playground, or on the road to and from school.

Argument versus Opinion. — Note at this point the difference between opinion and argument. Asserting an opinion, no matter how confidently, is not argument. An opinion may be contrary to fact.

Kinds of Argument. — Of the many kinds of arguments, it may be well to note the following :

(1) Arguments from cause and effect ; (2) arguments from example ; and (3) arguments from analogy.

Arguments from Cause and Effect. — Arguments from cause and effect are based on the idea that certain causes, working under similar conditions, will produce the same effects.

Here are two orchards in the same neighborhood, with the same soil and exposure, and planted at the same time. One has been carefully sprayed to keep down insect pests, while the other has been left to itself. The first orchard has a splendid yield, while the other has but a few straggling apples, worm-eaten and worthless. Careful spraying is the cause of the difference, any intelligent fruit grower will tell you. He reasons from cause to effect.

In *The Parable of the Tares* there is a fine example of reasoning from an effect back to its producing cause. It relates that a man sowed good seed in his field, but while men slept an enemy came and sowed tares among the wheat, and went his way. But when the blade was sprung up and brought forth fruit, then appeared the tares also. His servants said to him, Sir, didst not thou sow good seed in thy field ? from whence then hath it tares ?

He said unto them, An enemy hath done this.

— *St. Matthew xiii, 24 to 31.*

Scene: An overturned cage ; your favorite canary gone ; a pile of yellow feathers ; the cat complacently washing her face, as she does after meals. How do you reason from effect back to producing cause ?

EXERCISES IN REASONING FROM CAUSE AND EFFECT

1. A crime has been committed. A man known to have a motive for such a deed is arrested. What argument probably led to his arrest?
2. Grasshoppers are reported as appearing in great numbers in the wheat belt. Arguing from cause to effect, what is likely to result to the wheat crop?



THE GOOSE HERD.

Photograph by A. Nielsen.

3. Your best basket ball player has sprained his ankle. Argue from cause to effect, and say what the probable result will be in your next match game.
4. Prepare an argument from cause or effect, basing it on points of your own choosing.

EXERCISES BASED ON PICTURES

The Goose Herd. — This photograph was taken at Regensburg, Germany. For some reason, the lad refused to have his picture taken, shading his face with his hands.

Arguments from Cause or Effect. Prepare one or both of the following arguments :

(1) Reasoning from effect back to cause, what conclusion would you form as to this lad's feelings about the dignity of his occupation?

(2) Reasoning from cause to effect, if this boy is ashamed of his work, how faithfully will he perform his duties?

Arguments from Example. — Arguments from example show the truth of what you claim by giving specific examples of the truth.

Suppose you are trying to make the point that *practice makes perfect*. You say, "Why, look at Ed Lowden's work in the pole vault. Last year he was not even good at it. But he has kept at it, week after week. And now look at his work. Nobody can touch him in pole vaulting. That shows what practice will do!"

EXERCISES IN ARGUMENTS FROM EXAMPLE

1. Show by example that honesty is the best policy.
2. Use an example to show that respect for the law is best both for men and for the community as a whole.
3. Use some example to show that self-control is best under all circumstances.

Arguments from Analogy. — When you reason from the similarity of relations of two things, you use argument from analogy.

You see a boy mistreating a dog, and say to him, "How would you like it, if a fellow twice your size were to beat you, just because he could?" You reason by analogy.

EXERCISES IN ARGUMENTS FROM ANALOGY

1. A lion is much the same sort of animal as a cat. Argue from what you know about a cat with a mouse, as to what a lion will do with its victim.
2. You once owned a knife made by a certain company. It gave entire satisfaction. A salesman offers your chum a knife of exactly similar make. Advise your friend what to do, and tell him why.
3. Think out an argument of your own, based on analogy.

High School Debate. — Debate is putting argument to use. The question proposed for debate is called the *proposition*.

High school debate consists of oral or written argument on a definite proposition, conducted between opposing sides under rules that have been agreed upon.

Form of the Proposition. — The proposition should take the form of a positive statement, so worded as to express exactly what it means.

The discussion should be confined to a single phase of the question, known as the *point at issue*. The following is the form generally used :

Resolved: That domestic science should be taught in this school.

EXERCISE IN DEBATE

Choose one or two pupils on each side to debate one of the following topics :

1. *Resolved:* That immigration to this country should be restricted.

2. *Resolved:* That residence in the city is to be preferred to residence in the country.

Terms Used in Debate. — The presiding officer is addressed as "Mr. Chairman"; if a lady, as "Madam Chairman." In opening your argument it is proper to say, "Mr. President, Honorable Judges, Ladies and Gentlemen." Where the class constitutes the audience you may say, "Fellow Classmates" or "Fellow Students."

Do not refer to the participants in debate by name. Say, "The first speaker on the other side," or "The concluding speaker on the affirmative, or negative," and so on.

A speaker on your own side is, "My colleague." One on the other side is, "My opponent," or "The gentleman on the other side."

EXERCISES BASED ON PICTURES

They Want to Win. — The two boys on the left, at the second table, facing you, and the boy on the right, at the front table, with the book open before him, are the three members of one side of a debate in their junior high school. They have about a week for preparation.



Photograph by Elmer L. Foote.

READING UP FOR DEBATE.

Giving a Reason for Your Opinion. Judging from what you see in this picture, to what conclusion do you come with reference to the excellence of preparation of these three debaters? State the argument which leads you to form this conclusion.

Rebuttal. — While advancing good arguments for your own side, do not fail to show where your opponent is wrong. You must meet evidence with stronger evidence, or in some way weaken the force of what is advanced against you. This answering of an opponent's argument is called *rebuttal*.

In a debate on old-age pensions, James Warner charged that such pensions would put a premium on spending, because a man will not save his money if he knows that some one stands ready to provide for him when his earnings are gone.

In refuting this, Frank Wilkinson showed that this will not occur, since under a carefully drawn pension law, pensions will be allowed only to sober, industrious persons.

Refutation. — A refutation is a complete disproving of a point ; it is an answer which admits of no reply.

A famous case was thus won. A witness testified that he saw the accused commit a crime. Asked how he could be sure of this, since the alleged deed was committed at night, he said that the accused stood in the moonlight, and he saw him plainly. Cross-examined, he swore to seeing the accused in the moonlight.

The lawyer for the accused quietly handed the clerk of the court a small pamphlet, and told him to read a certain marked portion. It was an almanac, and it showed that *the date sworn to was in the dark of the moon.*

Importance of Arrangement. — The success of your arguments with those who are to be influenced by them depends largely on the proper arrangement of those arguments. This is best accomplished by the use of a brief.

The Brief. — A brief is a careful summary of your arguments put in complete sentences and arranged in the best possible order.

EXERCISES ON THE BRIEF

Using the topics named below, take two or more of the following exercises :

(a) *Preparing a Brief.* Let each pupil prepare a brief, using the *Suggested Form for Outlines*, as shown on page (183).

(b) *Writing from a Brief.* Use a brief previously prepared as the basis for a carefully written argument.

(c) *Speaking from a Brief.* Speak from a brief previously written, or prepare a brief for the purpose.

TOPICS SUGGESTED FOR PREPARING BRIEFS

1. Patriotism is essential to a well-rounded character.
2. America is still the land of opportunity.
3. "I'd rather be right than be president!" — Henry Clay.
4. Every boy should learn to swim.
5. Do not kill the birds! Argue for the protection of song birds and other useful birds.
6. A certain candidate is opposed to public playgrounds, to swimming-pools, and every such form of municipal improvements. Prepare the brief of an argument against him.

(d) *Using the Brief in Debate.* Select two or more speakers for each side in a debate based on properly prepared briefs. Use any of the foregoing topics, or select one in class.

Order of Debaters. — Where there are two or more speakers on each side, it is customary to let them speak alternately, until all have spoken. Then, after an intermission of three or four minutes, the leader of the negative speaks, followed by the leader of the affirmative, as the closing speaker.

EXERCISES IN HIGH SCHOOL DEBATE

Hold two or more high school debates, selecting any of the following topics, or others acceptable to the instructor in English. Let the debaters prepare a brief, and use it:

1. That capital punishment should be enforced.
2. That the commission plan of government for larger cities in the United States should be adopted.
3. That a system of old-age pensions should be adopted by Congress.
4. That there should be no discrimination in wages or salary between women and men doing the same work, or occupying the same positions.
5. That "profiteering" in the necessities of life should be made a criminal offense.

6. That agriculture offers equal advantages to those afforded by other callings or occupations.

Summary. — Argument attempts to convince some one of something. Persuasion or appeal seeks to influence belief or conduct by stirring the emotions. A rhetorical question makes a statement more effective by putting it in the interrogative form.

Proof is a demonstration that cannot be denied. The *burden of proof* rests on the side that asserts a proposition. Proof includes (1) evidence, and (2) argument. Evidence may be (a) testimony, or (b) circumstantial evidence.

Reasoning weaves evidence into proof by the use of argument. You reason by (1) induction, and (2) deduction. You put facts together by induction; you apply a general rule to a specific case by deduction.

Arguments may be: (1) from cause and effect; (2) from example; and (3) from analogy.

Debate puts argument to use. The subject to be debated is called the *proposition*. *Refutation* disproves your opponent's argument. *Rebuttal* turns aside the force of evidence against your side of a question.

Arrangement is important in debate, and the use of a brief insures effective arrangement.

CHAPTER XI

EFFECTIVE CORRESPONDENCE

To write well, you must write naturally.

— LORD CHESTERFIELD.

Introduction. — You have studied narration, description, exposition, and argument. There is one form of composition in which all these forms are used, perhaps more frequently and more practically than in any other. You are now to apply something of what you have learned to letter writing.

Letter Writing. — Letters serve as a means of communication between those who desire (1) to send friendly greetings; (2) to interchange social courtesies; or (3) to transact business of any kind.

Forms in letter writing have become established by custom. It is important to know these forms, and not to deviate from them. Note, first of all, the parts of a letter:

The Parts of a Letter. — The parts of a letter are: (1) the heading; (2) the address; (3) the salutation; (4) the body of the letter; (5) the complimentary closing; or in a business letter, the formal closing; and (6) the signature.

In the following letter, the parts are indicated by the figures in parentheses, as in the list above:

(1)

William Ellis Brown,
529 Vine Street,
Cincinnati, Ohio.

May 1, 1921.

(2) Mr. Charles E. Bryant,
5994 Euclid Avenue,
Cleveland, Ohio,

(3) My dear Mr. Bryant :

(4) Replying to your letter of May 1st, I shall be glad to look up the shares of stock you specify, and shall let you know about them at my earliest opportunity. If I can be of further service to you, do not fail to call upon me. With best wishes, I am,

(5) Yours respectfully,
(6) William Ellis Brown.

The Heading. — The heading consists of the writer's address and the date. In business letters the name and address of the firm are usually printed at the top and in the center of the page.

The Address. — The address consists of the name of the person or firm to which the letter is written, and the place to which it is sent.

The address should occupy two or more lines, rarely four. It should begin at the margin, and not be indented like a paragraph. In friendly letters, where frequent letters are interchanged, both heading and address may be omitted.

The Salutation. — The form of the salutation depends on the degree of intimacy between the correspondents. For business or formal letters the following forms are in use :

Dear Sir, Dear Madam, Sir, Madam, Gentlemen, Ladies.

More ceremonious forms are :

My dear Sir, My dear Madam.

For business letters of less formality, and for friendly letters, the following forms may be used :

My dear Mr. (Mrs. or Miss) Thompson, Dear Mr. (Mrs. or Miss) Spencer, Dear Friend, Dear Cousin, Dear Tom, Dear Mary.

The salutation may be followed by a colon, or by a colon and a dash, or by a comma. The use of the colon is to be preferred.

Notice that the word *dear* is capitalized only when it stands first in the salutation ; as, Dear Sir, My dear Sir, My dear Mr. Brown. Capitalize at least the first and last words of the salutation ; as, in writing to a child, My very dear little Cousin.

Do not abbreviate a title used in the salutation, other than Mr. Write out Doctor, Professor, and such words. Where any other title is used, Mr. is not used. The title Messrs., the abbreviation of the French word *Messieurs*, gentlemen, may be used in addressing a business firm.

Messrs. Allyn and Bacon,
Chicago, Ill.
Gentlemen :

This abbreviation is usually omitted before the names of corporations.

The Curtis Publishing Company,
Philadelphia, Pa.
Gentlemen :

EXERCISES BASED ON PICTURES

At Geiranger Fjord, Norway. — This picture shows the mother and grandmother, with three youngsters, off for a holiday trip. They are waiting for the steamer to land.

Writing a Letter Home. Suppose that you are traveling in Norway ✓ and notice this interesting group at the dock. In a letter to your chum, or to your brother or sister, tell what interested you in them. Use proper care in the heading, address, and salutation, as well as in the body of the letter.

The Body of the Letter. — The body of the letter contains the message. There is no fixed rule for its composition, as this varies with every letter. It should not be too long, and each paragraph ought to deal with but one point.

The Complimentary Close. — The complimentary close or formal ending should contain the phrase that best expresses the feelings of the writer toward his correspondent. In business letters, the following are among many forms in good use:

Yours truly, Yours respectfully, Yours very truly, Very truly yours, Yours very respectfully, Very respectfully yours.



Photograph by A. Nielsen.

WAITING AT THE DOCK.

The complimentary closing should be written on a separate line, should begin with a capital, and should be followed by a comma.

If the complimentary closing is preceded by such expressions as, I am, I remain, Believe me, these words should stand in the body of the letter, in the line preceding the closing.

The Signature. — The signature consists of the name of the writer in full ; as, William Jenkins Henderson ; or, his first name, his middle initial, and his last name ; as, William J. Henderson ; or, his first initial, his middle name in full, and his last name ; as, W. Jenkins Henderson.

The signature should be placed at the end, near the right-hand corner.

In writing to a stranger, a lady may prefix the words Mrs. or Miss, written in parenthesis ; as, (Miss) Ella Kinkaid. Or she may write her usual signature, and place her name and address at the left ; as,

Mary Wilson Brown.

Mrs. Thomas Prentiss Brown,
Elmwood Place,
Nashville, Tennessee.

The Superscription. — The superscription is the address placed upon the envelope.

The name and address of the sender, written in two or three lines, may be written, printed, or engraved at the upper left-hand corner of the envelope.

The name and address of the one addressed should be written in not more than three or four lines.

You may use your judgment in punctuating the address. Most writers use a comma at the end of each line except the

last, where a period is used. Some careful writers omit the punctuation. The following form is suggested by the Post Office authorities :

James E. Smith,
East Street,
Wilmington, N. J.

Miss Mary Dye Williamson,
Langley Avenue,
Chicago,
Illinois.

Importance of Clearness in the Superscription. — It is important to make the superscription clear, accurate, and legible. Many letters go astray owing to carelessness or ignorance in this respect.

Additional Hints for the Envelope. — Note the following points: (1) See that the envelope is right-side-up before addressing it. (2) Read the address over carefully before sealing the envelope, to guard against possible errors. (3) Place the stamp squarely in the upper right-hand corner.

Friendly Letters. — In friendly letters you keep in touch with those you think most of, and share your varied experiences with them. To write a good letter of this kind is an art worth cultivating.

Nowhere do writers show what they really are more clearly and unreservedly than in such personal correspondence. This is noticeable in the extracts which follow, from writers of recognized ability :

To a Friend :

(Describing the recreations of a hard worker in literature)

I, too, have a new plaything, the best I ever had — a wood lot. Last fall I bought a piece of more than forty acres on the borders of a little lake, half a mile wide or more, called Walden Pond — a place to which my feet have for years been accustomed to bring me once or twice a week at all seasons. My lot, to be sure, is on the farther side of the water, not so familiar to me as the nearer shore. Some of the wood is an old growth, but most of it has been cut off within twenty years and is growing thrifty. In these May days, when maples, poplars, oaks, birches, walnut, and pine are in their glory, I go thither every afternoon and cut with my hatchet an Indian path through the thicket all along the bold shore, and open the finest pictures. My two little girls know the road now, though it is nearly two miles from the house, and find their way to the spring at the foot of the pine grove.

Ralph Waldo Emerson.

To a Friend :

(On board a yacht, in Anaho Bay, in the Marquesas Islands)

The climate is delightful, and the harbor where we lie one of the loveliest spots imaginable. Yesterday evening we had near a score of natives aboard; lovely parties! We have a native god; very rare now. Very rare, and equally absurd to view.

This sort of work is not favorable to correspondence: it takes me all the little strength I have to go about and see, and then come home and note the strangeness around us.

Robert Louis Stevenson.

EXERCISES BASED ON PICTURES

A Temple to the Sacred Cow. — This is a temple in the city of Colombo, Ceylon. The animal so much revered is seen at the left, standing in the entrance to the temple.

✓ **A Letter to Your Classmates.** Write a brief letter to the English class, imagining yourself a traveler in Ceylon. Describe the strange scene here presented. Take pains throughout your letter, and use special care with the envelope and the superscription. At the close of this exercise, let the correct superscription be written on the blackboard.

Informal Notes. — Informal notes are much like friendly letters, though shorter. They usually refer to but a single point. The following will serve as examples :

My dear Charley :

My father, mother, and I are going to New Orleans for Mardi Gras. Dad says to invite you. How about it? I already have your railroad ticket and Pullman reservation, a



Photograph by A. Nielen.

HINDU TEMPLE. THE SACRED COW.

birthday gift to me from my father. If you think you would enjoy a three weeks' jaunt with us, and can get away, come along. We start Tuesday, the twelfth, at 8 p.m. Come with your grip packed, and take dinner with us at six.

Your chum,

Richard Evans Fleming.

The Detroit Inn, February ninth.

My dear Carlotta :

We want to have you with us for tea to-night, and my father has tickets for the play at the New Lyric for the party, six in

all. I trust you can and will go. I want you to meet my roommate at college last year. With best wishes, yours,

Sincerely,

Rose.

Lafayette and Wilson Streets,
Monday, the fifteenth.

EXERCISES BASED ON PICTURES



Photograph by A. Nielsen.

A PAUSE AT THE RAILWAY STATION.

On the Canadian Pacific Railway. —

The travelers on the train are enjoying the opportunity of walking about for a few minutes, after a long ride, while the train waits for orders.

An Informal Letter.

Write an informal letter to your instructor in English, and describe some one thing that happened while you waited. Make your story reasonable. Take pains with your letter, and see that each part of your letter is correctly written.

Formal Notes. —

Formal notes are usually written in the third person. They are generally invitations, or replies accepting or declining invitations.

The reply should repeat the date, including the day and hour, to avoid mistakes. The following are examples:

FORMAL INVITATION

Mr. and Mrs. Pierce Kemper
request the pleasure of
Miss Katherine Carter's company at dinner
on Thursday, October twelfth,
at seven o'clock

Kemper Lane
October fifth

FORMAL ACCEPTANCE

Miss Katherine Carter accepts with pleasure the kind invitation of Mr. and Mrs. Pierce Kemper to dinner on Thursday, October twelfth, at seven o'clock.

Yarmouth and Howell Avenues,
October sixth.

FORMAL DECLINATION

Miss Katherine Carter regrets that a previous engagement prevents her accepting the kind invitation of Mr. and Mrs. Pierce Kemper to dinner on Thursday, October twelfth, at seven o'clock.

Yarmouth and Howell Avenues
October sixth

EXERCISES IN LETTERS, FORMAL AND INFORMAL NOTES

Take three or more of the following exercises, choosing at least one letter, one formal, and one informal note:

1. (a) Write a letter to a friend at a distance describing the daily exercises of your school. (b) Let the instructor read one of the letters in the preceding set, and let each member of the class write a letter in reply.

2. Write a formal invitation to a reception given by your class to the entering Freshmen.

3. Write a formal note accepting or declining this invitation. Let a copy of the formal invitation be placed on the blackboard.

4. Prepare an informal reply from Charles Brown to Richard Evans Fleming, accepting his invitation to go to New Orleans for Mardi Gras. (See page 227.)

5. Write a letter describing some trip or journey made by you, actually or in imagination.

6. Read a formal invitation. Write this invitation on the blackboard. Let each pupil prepare a reply as follows: Number the class. Let pupils having the odd numbers accept; and pupils having the even numbers decline, in a formal reply.

7. Prepare an informal invitation and reply. The reply may accept or decline the invitation.

Business Letters.—Business letters should be brief and clear. However, in your effort to be brief, do not forfeit clearness by undue brevity.

In writing a business letter, do not abbreviate. Use the best English you can command.

Courtesy in Business Letters.—Courtesy in business letters is as important as brevity. If the business firm or corporation spends thousands of dollars in advertising for customers, why should its employees by lack of courtesy recklessly throw away the advantages thus gained?

Mistakes are bound to occur. But courteous dealing will do more to smooth out differences and remedy misunderstandings than any other means that can be employed.

The customer, too, must make allowance. Letters of complaint should avoid a complaining tone. The complaint should be stated plainly but courteously, pointing out the error, and trusting to the business sense of the firm to remedy it.

Important Caution. No matter how often you write to the same business house, remember to include your full name and address. Otherwise, the one who fills your order, or replies to your inquiries, must refer to his files, or, worse still, rely on his memory, and run the risk of making a mistake.

Letter of Application. — A letter of application should give all necessary information about the applicant. It should state his age, education, business experience, and references, and should contain his address and, if possible, telephone number. It should indicate whether or not the letter is in reply to an advertisement asking for help. Note the following example :

29 Linden Avenue, Detroit, Michigan,
June 15, 1920.

Box A, care *The Louisville Courier-Journal* :
Gentlemen :

I am answering your advertisement of the 14th, asking for a stenographer of some experience. I am a graduate of the Detroit High School, Commercial Department and have had two years' experience, working afternoons and nights for The Fair Company, Department Store, at 136 Main Street, handling their mail order business. You may refer to them as to my work. I am willing to come to Louisville, and believe I can give satisfaction, as I can handle rapid dictation, and am considered careful in all my work. This letter gives you an idea of my work on the typewriter. I am nineteen years of age, am eager for promotion, and shall be glad to stay with you, if opportunity is afforded me. Awaiting your reply, I am,

Respectfully yours,

(Signed) Louise Ten Broeck.

Letters Ordering Goods. — The following points should be carefully observed in letters ordering a bill of goods :

1. Make a list of the goods you order, and begin each item with a capital letter, putting it on a separate line.

2. State clearly the exact amount of goods desired, and name the style or brand of the articles in each case.

3. Indicate how payment is to be made, and if payment is inclosed, state what form of payment is made; as, Inclosed, please find check, United States postal money order, Adams Express order, and so on.

4. State exact shipping directions, including street and number. Indicate how you desire goods sent, whether by mail, or by parcel post; by express, freight, or truck express. This may be noted in the following:

James Lee Aultman,
11 Main Street,
Alexandria, Kentucky.

May 1, 1921

The Kroger Baking and Grocery Company,
Wholesale Department,
Cincinnati, Ohio,

Gentlemen:

Please ship immediately, by freight, C. O. D., the following bill of supplies:

125 pounds	Granulated Sugar
4 cases	Canned Corn, Country Club Fancy
3 cases	Peas, full cans, Country Club, Special
100 pounds	Dried California Apricots
120 pounds	Dried California Prunes, Medium
72 pounds	Corn Meal
5 bushels	Potatoes, New, Medium
20 pounds	Cheese, Fancy Wisconsin Cream
5 cases	Argo Salmon, Medium
85 pounds	Jewell Coffee

Thanking you for your prompt attention to this order, I remain, yours,

Respectfully,
(Signed) James Lee Aultman

Replying to Letters. — In replying to a letter, first acknowledge the receipt of the letter to which reply is made. Then answer definitely and briefly all questions raised, in the order in which such questions come up.

If a new point is mentioned, in addition to the points discussed in the letter, let this come last.



Photograph by Percival DeCamp.

FERRYING AT BOONESBORO.

EXERCISES BASED ON PICTURES

On the Daniel Boone Trail. — This automobile party is following the trail made by the famous Kentucky hunter and pioneer. They are ferrying at Boonesboro, Kentucky.

A Business Letter. Suppose yourself one of this party. An accident has happened to one of the machines. Write a business letter stating the nature of the accident and ordering the necessary parts for repairing it. Make your letter brief.

EXERCISES IN BUSINESS LETTERS

Keep in mind the suggestions or instructions previously made with regard to business letters. Take as many of the following exercises as your instructor may indicate:

1. Clip an advertisement for a high school student as stenographer. Answer the advertisement.

2. Write a letter of application for such a position as you would like to have.

3. Choose a business letter from some well-known firm. Dictate it to the class. Exchange papers, after giving time for corrections. Let each pupil correct some one else's paper.

4. Let each pupil bring a business letter to class. From these the instructor may select five or more letters, to be placed for future reference in a class file.

5. Select one of the letters thus placed in the class file to be read to the class. Let each pupil prepare an answer to this letter.

6. *Wanted.* A young man or woman, high school student preferred, to act as salesman. Afternoons, from two to five. Saturdays, all day. Address W. C., care The Transcript.

7. *High School Students.* If you wish part-time employment at good salary, address X — 1, care The Transcript.

8. Select captains for competing sides. Let each captain name one judge; they two to select a third, none of the three to be a member of the English class. Let each pupil write a business letter to some firm in your community or city. Submit these letters to the judges to select the best letter.

9. Your class has ordered a piece of statuary to be placed in the high school auditorium as your gift to the school. On its arrival, it is discovered to be broken, the damage having arisen from careless packing. Write a letter to the firm from which this was purchased, explaining the case.

10. Write their answer to your letter.

11. Write a letter, complaining of delay in the shipment of a bill of athletic goods ordered by your athletic association.

12. Write the athletic goods company's reply to your letter.

13. Bring to class one or more carefully written business letters. Let one of these be reproduced on the blackboard. Answer this letter to the best of your ability. Deal with it as a personal letter.

The Telegram. — A telegram should be brief and exact. Ten words is the usual limit for simple telegrams, although longer telegrams are often necessary.

Night and Day Letters of fifty words are arranged for at cheaper rates. These, however, are not so promptly delivered as the regular telegrams.

Telegraph companies charge a set rate for ten words, varying in cost according to the distance from the sending point. An additional charge is made for each added word. Telegrams are not ordinarily punctuated, but punctuation may be arranged for by a small additional payment. Otherwise the receiving telegrapher punctuates it as he thinks best.

A young college man insisted on a friend visiting him if he ever came into that neighborhood. His friend happened unexpectedly to be quite near him, and wired asking if his coming would be convenient. His would-be host telegraphed, *Can't come too soon to suit me.* He was much distressed when shown the telegram, which read: *Can't come. Too soon to suit me.*

No charge is made in telegrams for the address and the signature.

Letter of Introduction. — A letter of introduction is usually given by one person to another for presentation to a third person. As a rule, it is left unsealed.

No one should write a letter of introduction unless he is well acquainted with both persons. The two persons thus to be introduced should have some real interest in common. The following is an example:

Mr. Charles Warrington D'Yampert,
Montgomery,
Alabama,

Dear Mr. D'Yampert:

This will introduce to you Mr. Earl A. Espy, the son of our friend Major James F. Espy. I know the young man well,

and am glad to recommend him. If you can be of assistance to him in securing a position in your city, I shall appreciate it.

Yours respectfully,

James Brown Reade.

EXERCISES IN LETTERS AND TELEGRAMS

Take two or more of the following exercises on letters and telegrams :

1. Write a letter of introduction for a classmate to a friend in Denver, Colorado. Request that he be given information on the chief points of interest in and about Denver. Thirty words.

2. Write to a wholesale grocery company in your nearest large city ordering a bill of supplies for a week's camping trip for a party of five boys. State the time carefully.

3. Write the following telegrams : (1) You have lost your return railroad ticket. Request your father to telegraph you eighteen dollars. (2) Telegraph a night letter of twenty to fifty words applying for a position in a railroad office. (3) You are away from home and find that you need your overcoat. Telegraph in ten words, asking for it. (4) Telegraph congratulations in ten words to a friend who has just been appointed to West Point.

Postal Cards. — Do not use postal cards in important correspondence of any kind, social or business. You may, however, use them to convey brief messages or greetings, as for example, when on a trip or a journey, or on a visit to some point of interest.

Clubs, societies, or classes may use postal cards to give notice of meetings. Business firms use postal cards to give notice of a prospective call by one of their traveling representatives.

Omit salutations. You may use initials in your signature. Abbreviations are more allowable on postal cards than in letters.

EXERCISES BASED ON PICTURES

A Japanese Pagoda. — A pagoda may be a temple or a memorial building. The one shown in the photograph is in the



Photograph by A. Ntlen.

A JAPANESE PAGODA.

Japanese style, the Chinese pagoda being somewhat different in structure.

(a) *A Travel Letter.* As a traveler passing by a beautiful pagoda, write a letter describing the building. You may in addition include

your impressions of the land through which you are journeying. Take pains with all the details of your letter. Use good English.

(b) *Picture Post-Card*. Suppose this illustration is on a picture post-card. Send it to a friend with a short message of greeting.

EXERCISES IN LETTERS AND POSTAL CARDS

1. Your mother is away from home. Write her, telling how you are succeeding at housekeeping.

2. As secretary of your class, prepare a postal card announcing a meeting of a committee on Halloween celebration.

3. Bring to class one or more advertisements for high school students from business houses. Let the instructor select two or more of these to be written on the blackboard. Let each pupil write a letter of application for one of these positions.

4. Write a postal card to your postmaster, giving instructions for forwarding your mail to your vacation address.

5. Write a letter to the publishers of *The Youth's Companion*, indicating a change of address.

Summary. — Letters are used for friendly greetings, for social courtesies, and for business. Learn the forms prescribed, and do not deviate from them.

A letter includes: (1) the heading; (2) the address; (3) the salutation; (4) the body of the letter; (5) the complimentary closing; and (6) the signature.

In friendly letters, avoid being too confidential, even with closest friends.

Informal notes are much like friendly letters. Formal notes include invitations, announcements, replies, acceptances, and declinations.

Business letters should be short and to the point, but undue brevity is a serious fault. Never be discourteous in a business letter. Use no abbreviations in a business letter. Employ the best English at your command.

In replying to a business letter, take up each point in order. Any additional point should be dealt with at the close.

As a general rule, condense a telegram into ten words. If necessary, use more words. Say what you mean. Night and day letters may run to fifty words, but their immediate delivery is not guaranteed.

Unless you are certain of the wisdom of writing a letter of introduction, do not offer so to do.

Postal cards are not intended for social or important business correspondence. They are useful for announcements, and for notices of meetings.

CHAPTER XII

EFFECTIVE VERSE

Poetry does by means of words what the painter does by means of colors.

— THOMAS BABINGTON MACAULAY.

Introduction. — Language is either plain or figurative. Plain language is said to be *literal*.

When you say that a company employs fifty *men*, you use literal language; but if you say that it employs fifty *hands*, you use figurative language.

Figures of Speech. — A figure of speech gives force and vigor to expression by an unforeseen turn in the meaning of some word or phrase. It usually points out some unexpected resemblance between objects.

EXERCISE IN FIGURES OF SPEECH

Point out the figures of speech in the following sentences:

1. There is no telling what he can do in a pinch.
2. I hate such heated arguments.
3. There was a fierce storm raging.
4. He steamed out of the harbor in the teeth of the gale.
5. Such men are landmarks.
6. He is the sort of fellow that wears well.
7. His words winged their way home to the hearts of his audience.
8. I saw a gleam of intelligence in his face.
9. You must make allowance for the force of habit.
10. Oft listening how the hounds and horn
Cheerly rouse the slumbering Morn.

— *L'Allegro*, by John Milton.

Of the many figures of speech you are to study, the three most important are personification, simile, and metaphor.

Personification. — Personification (from the Latin word *persona*, a person) speaks of inanimate objects as having life; or of living things as possessed of higher life, and capable of human thought and action. The following are examples:

1. Truth crushed to earth shall rise again. — Bryant.
2. For him light Labour spread her wholesome store,
Just gave what life required, but gave no more.
— *The Deserted Village*, by Oliver Goldsmith.

Simile. — Simile (from the Latin word *similis*, like) consists in likening two things which at first glance may not seem alike.

The comparison is expressed by such words as *like*, *such as*, *as*, and words of similar meaning. The following selections contain similes:

1. The Assyrian came down like a wolf on the fold.
— George Gordon, Lord Byron.
2. *Portia.* How far that little candle throws its beams!
So shines a good deed in a naughty world.
Nerissa. When the moon shone, we did not see the candle.
Portia. So doth the greater glory dim the less;
A substitute shines brightly as a king,
Until a king be by, and then his state
Empties itself, as doth an inland brook
Into the main of waters.
— *The Merchant of Venice*, by William Shakespeare.

Metaphor. — Metaphor (from the Greek word *metaphora*, a transfer) is an implied comparison.

Simile and metaphor both contain comparison, but in metaphor the words which show the comparison are omitted. *He is like a lion*, is a simile; *He is a lion*, is a metaphor.

The following selections contain metaphors :

A lovely being, scarcely formed or moulded,
A rose with all its sweetest leaves yet folded.

— Byron.

Have I not heard great ordnance with the field,
And heaven's artillery thunder in the skies?

— Shakespeare.

A Mixed Metaphor is one where the comparison is incongruous or contradictory. It should be carefully avoided. The following is a well-known example.

The British lion, whether roaming the deserts of India or climbing the forests of Canada, will not draw in its horns or retire into its shell.

EXERCISES BASED ON PICTURES

A Fine Place to Play, and Nobody to Play With. — On a most delightful sea beach, yet without a playmate. No wonder the little girl feels aggrieved.

(a) *Using a Figure of Speech.* Study the picture, trying to see the humorous side of this little girl's plight, as she stands

Alone, alone, all, all alone,
Alone on a wide, wide

beach. Tell how you think she feels, and in your telling of it include at least one figure of speech.

(b) *An Amusing Predicament.* It often happens that everybody sees the funny side of a mishap except the one who suffers it. Describe some such happening, at home, at school, or in some athletic game or contest. Employ one or more figures of speech.

EXERCISES IN PERSONIFICATION, SIMILE, AND METAPHOR

Point out the use of personification, simile, and metaphor in the following selections, and explain each :

1. At a touch sweet Pleasure melteth,
Like to bubbles when rain pelteth.

— John Keats.



Photograph by Col. C. E. Doerr, Med. C., U. S. A.

ON THE BEACH AT MANILA BAY, P. I.

2. Some books are to be tasted, others to be swallowed, and some few are to be chewed and digested.

— *On Studies*, by Sir Francis Bacon.

3. As cold waters to a thirsty soul, so is good news from a far country.

— *Proverbs of Solomon*.

4. Like as the waves make toward the pebbled shore,
So do our minutes hasten to their end.

— William Shakespeare.

5. But Knowledge to their eyes her ample page,
Rich with the spoils of time, did ne'er unroll;
Chill Penury repressed their noble rage,
And froze the genial currents of the soul.

— *Elegy in a Country Church-Yard*, by Thomas Gray.

Poetry. — Poetry is the language of imagination and emotion. Poetry is noted for three things: (1) its peculiar charm; (2) its compressed diction; and (3) its hold upon the memory.

(1) There is a charm in the poetic form. For example, the opening lines of Scott's *Lochinvar* possess what Sidney Lanier calls "a vividness and musical flow" altogether distinct from prose:

Oh! young Lochinvar is come out of the west!
Through all the wide border his steed was the best;
And save his good broadsword he weapon had none.
He rode all unarmed and he rode all alone.
So faithful in love and so dauntless in war,
There never was knight like the young Lochinvar.

— *Lochinvar*, by Sir Walter Scott.

(2) As a great French writer remarks, "Poetry says more, and in fewer words, than prose." This may be noted in the advice of the poet Kingsley to his daughter:

Be good, sweet maid, and let who will be clever;
Do noble deeds, not dream them all day long;
And so make life, death, and that vast forever
One grand, sweet song.

— Charles Kingsley.

(3) Things expressed in the poetic form remain longer in the mind than does prose. Take, for example, the following lines, familiar to almost everyone:

Thirty days hath September,
April, June, and November.
All the rest have thirty-one,
Save the second month alone;
To this we twenty-eight assign,
Till leap-year gives it twenty-nine.

— *Old Rhyme.*

Two striking characteristics of the poetic form are *rhythm* and *rhyme*.

Rhythm. — Rhythm is the measured flow of the verse. It marks the time by the regular recurrence of accented syllables.

Catching the Cadence. When soldiers are learning to march, their trainers advise them to catch the cadence of the marching step. This is exactly what you have to do in studying verse: you are to catch the rhythm of the verse.

The words *rhythm*, *cadence*, *lilt*, and *measure* are all applied to the time of measured motion in verse.

EXERCISE IN CATCHING THE RHYTHM

Read over the following selections, as well as those previously quoted in this chapter, to catch the rhythm of the verse in each case:

1. He gave a hitch to his trousers, which
Is a trick all seamen larn,
And having got rid of a thumping quid,
He spun this painful yarn.

— *The Yarn of the Nancy Bell*, by W. S. Gilbert.

2. Ah, sweet Kitty Neil, rise up from your wheel, —
Your neat little foot will be weary from spinning.
Come, trip down with me, to the sycamore tree;
Half the parish is there, and the dance is beginning.

— *Sweet Kitty Neil*, by Denis McCarthy.

3. Maud Muller on a summer's day
 Raked the meadow sweet with hay.
 Beneath her torn hat glowed the wealth
 Of simple beauty and rustic health.

— *Maud Muller*, by John Greenleaf Whittier.

Study also the rhythm in the selections quoted under *rhyme*.
 It would be interesting to compare several poems by

Henry Wadsworth Longfellow, as for instance, his *Hiawatha*, *Evangeline*, and *The Psalm of Life*, to note what different kinds of rhythm he uses.



Photograph by A. Nielen.

I'M GOING TO SCHOOL, SIR.

EXERCISES BASED ON PICTURES

Going to School. — It is not hard to tell where this picture was taken. The little wooden shoes tell that. The artless pose of the child compels your interest.

(a) *Telling the Story in Rhyme.* Picture in imagination the meeting with this little Holland child. Think over it until the story begins to shape itself in simple poetic form. Then write it down. Continue your study of both rhythm and rhyme until you feel that you have expressed it in satisfactory form. Sub-

mit it to your instructor in English for suggestive criticism. Then re-write it.

(b) *Interesting References.* The simple ballad, *We Are Seven*, tells how the poet William Wordsworth met and talked with a little village maiden.

Rhyme. — Rhyme (sometimes written *rime*) is the regular recurrence of similar sounds, generally at the end of certain lines; but often found in the middle of the line.

In the selection following, the words *swing* and *thing* and *blue* and *do* are said to rhyme :

How do you like to go up in a swing,
Up in the air so blue?
Oh, I do think it the pleasantest thing
That ever a child can do.

— *The Child's Garden of Verse*, by Robert Louis Stevenson.

In the next selection, taken from Poe's *Raven*, note the rhyme occurring in the middle of the lines, giving an added beauty to the verse :

And the silken, sad, uncertain rustling of each purple curtain
Thrilled me — filled me with fantastic terrors never felt before ;
So that now, to still the beating of my heart, I stood repeating,
“ ’Tis some visitor entreating entrance at my chamber door ; —
Some late visitor entreating entrance at my chamber door ; —
This it is, and nothing more.”

— *The Raven*, by Edgar Allan Poe.

Note. This selection from *The Raven* affords a fine instance of a third poetic quality characteristic of English poetry, inherited from the Anglo-Saxon and known as *alliteration*. This consists in the studied repetition of certain sounds. You will observe this in the phrase, *silken, sad, uncertain*, where the *s* sound is repeated ; and in the phrase, *fantastic terrors*, where the *t* sound is repeated. It may be interesting to note in *The Raven*, and in Coleridge's *Rime of the Ancient Mariner*, how

Apt Alliteration's artful aid

is sought by the poets. Many other instances of this quality will be found in selections quoted in this book.

What Rhyme Demands. Note that the rhyme must be actual, and not apparent only. Rhyme appeals to the ear. Thus *main* and *again* do not rhyme.

In studying rhyme, note also the selections given under *rhythm*.

Meter. — Meter is the measure of the rhythm or movement of the verse. It is expressed in poetic feet.

A foot is a metrical unit, that is, a group of accented and unaccented syllables. Stevenson's lines, quoted above, may thus be divided into feet :

How' do you — like' to go — up' in a — swing',
 Up' in the — air' so — blue' ?
 Oh', I do — think' it the — pleas'antest — thing'
 That ev'er a — child' can — do'.

The last line of *The Raven*, quoted above, may thus be divided :

This' it — is', and — noth'ing — more'.

Four Principal Feet. — There are four principal feet in English poetry : iambus, trochee, dactyl, and anapest.

1. Iambus = one unaccented, one accented ; as *de note'*.
2. Trochee = one accented, one unaccented ; as *com'ing*.
3. Dactyl = one accented, two unaccented ; as *mod'ify*.
4. Anapest = two unaccented, one accented ; as *contradict'*.

Scanning. — Measuring off the feet in poetry is called *scanning*. You should do enough scanning, both orally and in writing, to accustom yourself to the meter.

The following are examples in scanning :

Iambic : John Gil' — pin was' — a cit' — izen'
 Of cred' — it and' — renown',
 A train' — band cap' — tain eke' — was he',
 Of fa' — mous Lon' — don town'.

— *John Gilpin's Ride*, by William Cowper.

The cur' — few tolls' — the knell' — of part' — ing day',
 The low' — ing herd' — winds slow' — ly o'er' — the lea',
 The plough' — man home' — ward plods' — his wea' — ry way',
 And leaves' — the world' — to dark' — ness and' — to me'.

— *Elegy in a Country Church-Yard*, by Thomas Gray.

The iambic is a favorite in English verse, occurring oftener than any other foot. It is the most usual ballad measure.

Trochaic: Tell' me — not' in — mourn'ful — num'bers,
 Life' is — but' an — emp'ty — dream',
 For' the — soul' is — dead' that — slum'bers,
 And' things — are' not — what' they — seem'.

— *The Psalm of Life*, by Henry Wadsworth Longfellow.

Dactylic: Mer'rily — mer'rily — shall' I live — now',
 Un'der the — blos'som that — hangs' on the —
 bough'.

— *Ariel's Song*, in *The Tempest*, by William Shakespeare.

Mer'rily — swing'ing on — bri'er and — weed',
 Near' to the — nest' of his — lit'tle¹ — dame',
 Ov'er the — moun'tain — side' or — mead'
 Rob'ert of — Lin'coln is — tel'ling his — name'.

— *Robert of Lincoln*, by William Cullen Bryant.

The prevailing foot of Longfellow's *Evangeline* is dactylic.

Anapestic:

For the moon' — never beams' — without bring' — ing me
 dreams'

Of the beau' — tiful An' — nabel Lee',
 And the stars' — never rise', — but I feel' — the bright eyes'
 Of the beau' — tiful An' — nabel Lee'.

— *Annabel Lee*, by Edgar Allan Poe.

¹ Verse is called iambic, trochaic, dactylic, or anapestic according to the prevailing foot. The word "little" is a trochee, but that does not prevent this stanza from being dactylic.

The measure of Cowper's *Alexander Selkirk* is anapestic.

The Spondee. — The spondee has two syllables, the second receiving almost as much accent as the first. It is used to slow up the rhythm, as in the following line :

Stand' like' — Dru'ids of — eld', with' — voi'ces' — sad' and
pro — phet'ic.

— *Evangeline*, by Henry Wadsworth Longfellow.

Here the first, third, and fourth feet are spondaic.



Photograph by A. Nielsen.

EVERY BOAT A HOME. SHANGHAI, CHINA.

EXERCISES BASED ON PICTURES

A River Population. — This picture gives an idea of the teeming population of China. Thousands of boats, — every boat a home, — are moored by the river side. Literally millions of the inhabitants of the Celestial Empire are river dwellers.

(a) *Seeking a Lost Boy.* Imagine a boy lost at sea, and picked up by one of the boatmen who is supposed to be somewhere within this "forest of masts." Think out a simple story of the unexpected finding of this lad. Write two or three stanzas of verse in which you tell the story.

(b) *A Story of Adventure.* Imagine yourself a hero in some such story as that suggested above. Write the story in not more than three or four stanzas of four lines each. Give careful attention to the scanning.

EXERCISES IN SCANNING

Mark off the poetic feet in as many of the following selections as the instructor may indicate, or from other selections quoted in this chapter :

- 1 Come, and trip it as you go,
 On the light fantastic toe.
 — *L' Allegro*, by John Milton.
2. For who, to dumb Forgetfulness a prey,
 This pleasing, anxious being e'er resigned,
Left the warm precincts of the cheerful day,
 Nor cast one longing, lingering look behind?
 — *Elegy in a Country Church-Yard*, by Thomas Gray.
3. I am monarch of all I survey;
 My right there is none to dispute;
From the center all round to the sea
 I am lord of the fowl and the brute.
 — *Alexander Selkirk*, by William Cowper.
4. Bird of the wilderness,
 Blithesome and cumberless,
Sweet be thy matin o'er moorland and lea!
 Emblem of happiness,
 Blest be thy dwelling-place:
Oh, to abide in the desert with thee!
 — *The Skylark*, by James Hogg.

The two most interesting forms of verse for the beginner are the *limerick* and the *ballad*.

The Limerick. — A limerick is an extemporized nonsense verse, consisting generally of five lines. It usually contains

a humorous story, as in the following which is one of the oldest known limericks :

There was an old man of Tobago,
Who lived on rice, gruel, and sago :
Till much to his bliss,
His physician said this :
To a leg, sir, of mutton you may go.

— *Mother Goose Melodies.*

EXERCISES BASED ON PICTURES

Pelicans at the "Zoo." — Ordinarily you look for grace and beauty in a bird, but not so with the pelican. It is an ungainly fowl. Do you not smile involuntarily at sight of this well-mated pair?

(a) *An Original Limerick.* With this picture in your mind's eye, compose a limerick.

(b) *An Advertisement for the "Zoo."* Suppose that the manager of the Zoölogical Gardens hands you this picture, with the request that you prepare a rhyming advertisement for the "Zoo." Write either a limerick or a brief humorous verse adapted for such use.

Illustrations of the Limerick. While there is hardly any limit to the form of the limerick, the following are some of the best known forms :

A tutor who tooted the flute,
Tried to tutor two tooters to toot ;
Said the two to the tutor,
Is it harder to toot, or
To tutor two tooters to toot ?

The sermon our pastor right reverend
Began, may have had a right clever end ;
But his talk, though consistent,
Kept the end so far distant,
We left, since we felt he might never end.

To a hen said an eminent preacher,
 You are a most beautiful creature ;
 The hen just for that
 Laid an egg in his hat,
 And thus did the Henry Ward Beecher.



Photograph by A. Ntlen.

COME, MELINDA, COME WITH ME!

There was a young fellow named Hyde,
At a funeral once who was spied ;
When asked, Who is dead ?
He smilingly said,
I don't know. I just came for the ride.

Following up with Limericks. — Newspapers often “set the ball rolling” with a good limerick, expecting another newspaper to take it up, and print the two in its next issue. Some third paper then accepts the challenge and printing these two, adds one of its own, and so on, until there is a fine series thus produced. The limericks quoted below were thus written :

There once was a man from Nantucket,
Who kept all his cash in a bucket ;
But his daughter named Nan
Eloped with a man,
And as for the bucket, Nan-tuck-et !
— *Princeton Tiger.*

Dad followed the pair to Pawtucket,
The man and the girl with the bucket ;
He said to the man :
You are welcome to Nan,
But as for the bucket, Paw-tuck-et !
— *Chicago Tribune.*

Then the pair followed Pa to Manhasset,
Where he still held the cash as an asset ;
But Nan and the man
Grabbed the bucket and ran,
And as for the money, Man-has-set !
— *New York Press.*

EXERCISES BASED ON PICTURES

In the Chimney Corner. — The kittens asleep in front of the hearth enjoy the comfort of home as if it were made for them.

(a) *A Limerick or Light Verse.* How long would this placid quiet last if a romping crowd of your schoolmates or companions were to break in on it, to help you celebrate your birthday, or some such occasion? Put into a limerick or piece of light verse the description of the arrival of such a crowd. Limit your work to not more than four or five stanzas.

(b) *Interesting References.* Edgar Allan Poe's *Raven* opens with the description of a quiet hearthstone, whose quiet is invaded by the coming of the raven.



A COZY FIREPLACE

Photograph by A. Nielsen.

EXERCISES IN LIMERICKS AND LIGHT VERSE

Try two or more of the following exercises in writing limericks or light verse:

1. *Responding to Roll Call.* Club programs often call for responses to roll call with an original limerick. Try this in class.

2. *Limericks "as per Sample."* Write a limerick on the blackboard to serve as a sample, and let each member of the English class produce a limerick in something of the same form. Select any limerick, or, if you prefer, use the following as a sample:

A genius who once did aspire
To invent an aërial flyer,
When asked, Does it go?
Replied, I don't know;
I am waiting for some fool to try her.

3. *An Evening of Limericks.* Arrange a contest in limericks for an entertainment, or for a class meeting. Try it out in class.

4. *A Book of Limericks.* You will find it interesting to prepare a neat book of limericks, original and selected. Use your own, and some of the best limericks of your classmates.

5. *Rhyming Alphabets.* Prepare a rhyming alphabet for some child of your acquaintance. Get it up neatly, and clip some neat pictures to use for illustrations.

6. *A Book of Light Rhymes.* Prepare a book of light rhymes and jingles, original and selected, suitable as a gift for some one of your acquaintance who is convalescing from sickness.

The Ballad. — The ballad is a poetical narrative told briefly but strikingly.

Some of the richest treasures in English are found in the traditional ballads that have come down to us from the singers of earlier times. These ballads are noted for their idiomatic English.

A Fortunate Discovery. These wonderful ballads had been almost forgotten by English-speaking people until rescued from oblivion by a lucky chance. Thomas Percy, while on a visit to an ancient mansion, discovered a curious old manuscript, unbound, mutilated, and sadly torn, which the servants had been using to light the fires with. At his urgent request it was given to him and found to contain almost two hundred genuine old ballads, collected by some unknown ballad lover, and transcribed by him from the lips of the peasantry who still remembered and sang them to him.

Percy published these ballads in a book which immediately became famous, known as *Percy's Reliques*. Sidney Lanier has put these ballads in an attractive book, *The Boy's Percy*.

Famous Ballads. — Among these traditional ballads are *The Ballad of Chevy Chace*, *Lord Lovel*, the *Robin Hood* ballads, *The Heir of Lynne*, the *Nut-Brown Maid*, *Sir Patrick Spens*, *Johnie Armstrong*, and *Sir Andrew Barton*.

Many ballads not named in this list are equally fine.

The Ballad Form. — The ballad form is simple but effective for story telling. The usual ballad stanza consists of four lines, the first and third of four iambic feet, the second and fourth of three feet.

Characteristics of the Traditional Ballads. The traditional ballads are remarkable for their simple and vivid speech. They say things compactly.

It will help you to appreciate the rhythm of the old ballads if you remember that they were sung and danced to by the peasantry.

Illustrations of Ballad Forms. The following are a few of the many ballad forms :

The king sits in Dumferline toun,
Drinking the blude-red wine ;
O where will I get a gude sailor
To sail this ship of mine ?

— *Ballad of Sir Patrick Spens.*

High upon Highlands
And low upon Tay,
Bonnie George Campbell
Rode out on a day.

He saddled, he bridled,
And gallant rode he,
And home came his good horse,
But never came he.

— *Ballad of Bonnie George Campbell.*

Lord Lovel he stood at his castle gate,
A-combing his milk-white steed ;
Lady Nancy Bell came riding by,
A-wishing her lover good speed.

O where are you going, Lord Lovel? she said,
O where are you going? said she ;
I am going, my Lady Nancy Bell,
Strange countries for to see.

— *Ballad of Lord Lovel.*

The Modern Ballad. — Following the form of the traditional ballad, many of the best writers of English poetry have made the modern ballad a distinct feature of narrative poetry. Examples of this form are found in Kipling's *Barrack Room Ballads*, W. S. Gilbert's *Bab Ballads*, and in Macaulay's *Lays of Ancient Rome*.

Illustrations of the Modern Ballad. The following selections illustrate a few of the many forms of the modern ballad :

Up the streets of Aberdeen,
By the kirk and village green,
Rode the Laird of Ury ;
Close behind him, close beside,
Foul of mouth and evil-eyed,
Pressed the mob in fury.
— *Barclay of Ury*, by John Greenleaf Whittier.

It was the schooner Hesperus,
That sailed the wintry sea ;
And the skipper had taken his little daughter
To bear him company.
— *The Wreck of the Hesperus*, by Henry Wadsworth Longfellow.

The Walrus and the Carpenter
Were walking close at hand ;
They wept like anything to see .
Such quantities of sand.
If this were only cleared away,
They said, it would be grand !
— *The Walrus and the Carpenter*, by Lewis Carroll.

Now who be ye would cross Lochgyle,
This dark and stormy water ?
O I'm the chief of Ulva's isle,
And this, Lord Ullin's daughter.

And fast before her father's men
Three days we've fled together,
For should he find us in the glen,
My blood would stain the heather.
— *Lord Ullin's Daughter*, by Thomas Campbell.

Suggestions for Ballad Writing. — The following suggestions may be valuable to you in beginning to write in the ballad form :

1. Get your story clear in mind. Know what you want to tell, and give your whole mind to telling it.
2. Keep yourself out of it. No one knows the authorship of any of the old ballads. The old ballad writers thought only of telling their story.
3. Choose the ballad measure that appeals most to you. Get saturated with the rhythm, and write as it comes to you.
4. Select simple rhymes. Use vivid and simple words.

EXERCISES BASED ON PICTURES

An Exciting Race. — Imagine yourself one of the crew of the foremost boat, in the picture on the next page. Concentrate your thoughts on how you won the race. Make a ballad of four or five stanzas, describing what took place.

A Humorous Ballad. Recall some interesting or laughable contest, or imagine one, and tell it in ballad form. Limit it to five stanzas. Submit your ballad story to your instructor in English for criticism, and if necessary rewrite it.

EXERCISES IN BALLAD WRITING

(a) *Writing a Ballad.* Select one or more of the following adventures suitable for ballad making, and write a ballad. Or select your own original theme, or one suggested by your instructor in English :



Photograph by A. Nielsen.

SAILS ON THE NILE, NEAR ESNE, EGYPT.

1. *Bardulph Brings Tidings.* King Arthur held Colgrim the Saxon with his army closely in siege in the town of York. Colgrim's brother Bardulph was outside, but had heartening tidings that he wished much to bring to his brother and his merry men all. Not finding how else, since musicians were accorded free passage in and out of the lines, he shaved his head and his beard according to the custom of the bards, clad him in the garb of a minstrel, and went playing his harp about among King Arthur's warriors. At night, he stole across to the walls of York, made himself known to a watcher on those walls, who presently caused him to be drawn up into the city,

to the great comfort of his brother, when he heard the good tidings.

— Quoted by Sidney Lanier from Geoffrey of Monmouth.

2. *Taillefer's Brave Deed.* At the battle of Hastings Taillefer valiantly rushed ahead of the whole Norman army, and fell upon the English alone, chanting the *Chanson de Roland*, or *Song of Roland*, until he was slain.

— Referred to by Hamilton Wright Mabie, in *Old English Ballads*.

3. *King Alfred's Harping.* The Danes were encamped in Somersetshire. King Alfred disguised himself as a glee-man or minstrel, and went with his harp to the Danish camp. He played and sang in the very tent of Guthrum, the Danish leader, and entertained the Danes as they caroused. While he seemed to think of nothing but his music, he was watchful of their tents, their arms, their discipline, — everything that he desired to know. And right soon did this great king entertain them to a different tune, for summoning all his true followers to meet him at an appointed place, he put himself at their head, marched upon the Danes, and defeated them with great slaughter.

— *A Child's History of England*, by Charles Dickens.

4. *Blondel's Minstrelsy.* There is an old tune yet known by which King Richard I, who had long been held in captivity, is said to have been discovered. His faithful minstrel Blondel went singing his songs in search of his royal master outside the walls of many foreign fortresses in hope to discover where Richard was imprisoned. At last his song was reëchoed from within a dungeon, and Blondel cried out in ecstasy, "O Richard! O my king!" It was the well-known voice of the Lion-Hearted, Richard *Cœur de Lion*, which took up the chorus of Blondel's song.

— Referred to in the Introduction of Sidney Lanier's *The Boy's Percy*.

(b) *Putting a Historical Story into Ballad Form.* Take some story of the World War and put it into ballad form. Use eight four-line stanzas, or less.

(c) *Ballad of a School Happening*. Write a ballad of some school happening, humorous if possible. Show your ballad to your instructor in English, or to the editor of your high school paper.

(d) *Original Ballad*. If you have some ballad story, put it into verse. Submit it to the instructor in English.

(e) *A Rescue*. The following account of how the Allied Patrol Squadron rescued survivors from a torpedoed ship, taken from *The Literary Digest*, March 22, 1919, contains fine ballad material :

We picked up twenty-six men, but it was the toughest kind of work, owing to the roughness of the water. Many of the rescued had been so long in the water that they could not lift an arm to show us where they were.

All of a sudden we sighted a fellow about seventy yards away, practically done for and giving in, a life-preserver keeping him afloat. He was to windward of us, and we were drifting faster than he was. Every second lessened his slim chances. Ensign English, a reserve officer, stripped and grabbed a heaving-line, and jumped into that high sea of icy water.

I never saw harder swimming. The fellow from the wreck was a good eighty yards away by now, but English fought through about seventy yards of it, only to find that the line was too short. He swam back to the ship again; got a double-length rope, and went after that fellow a second time!

Tossed about in those huge waves, he made a noose of it, put it around his man and drew it fast, signaling to us to haul, and then beat his way back with one hand, while he helped hold up the dying man's head with the other.

— Slightly adapted from *The Literary Digest*.

Summary. — Language is either literal or figurative. A figure of speech adds vigor by an unforeseen turn to the meaning of some word or phrase.

Personification speaks of inanimate objects as having life, or of living things as capable of human thought or action.

Simile expresses a likeness between two things, the comparison being expressed by *like*, *as*, or *such as*. Metaphor is

an implied comparison, the words showing comparison being omitted.

Poetry is the language of imagination and emotion. Its two chief characteristics are rhythm and rhyme. A third characteristic of English poetry, alliteration, inherited from the Anglo-Saxon, is not quite so frequently used.

Rhythm is the measured flow of verse. Rhyme is the regular recurrence of similar sounds, generally at the end of certain lines. Meter is the measure of the rhythm expressed in poetic feet.

The four principal feet are the iambus, the trochee, the dactyl, and the anapest.

A limerick is an extemporized nonsense verse, most often in five lines. A ballad is a poetical narrative told briefly but strikingly.

APPENDIX A

PUNCTUATION AND CAPITALIZATION

PUNCTUATION

Punctuation Defined. — Punctuation is the pointing off of one piece of writing from another by means of certain marks called punctuation marks. Its purpose is to make the meaning clearer.

The tendency among good writers to-day is to avoid all punctuation not clearly required to bring out the meaning. In short sentences, where it can consistently be done, it is customary to discard all punctuation marks except the point at the close.

Essential Punctuation Marks. — There are two punctuation marks that may be considered essential. These are the period and the comma. In a direct question, the interrogation mark takes the place of the period.

The Period. — The period marks the completion of the thought in a sentence; as,

Sincerity is nothing but the true relation between action and character.

— Phillips Brooks.

The Comma. — The comma indicates a partial pause in the thought of a sentence; as,

Poems are made by fools like me,
But only God can make a tree.

— Joyce Kilmer.

In a direct question, *the interrogation point* is used at the close of a sentence ; as,

Is life so dear or peace so sweet as to be purchased at the price of chains and slavery ?

— Patrick Henry.

Two Important Rules. — It will be well from the outset to keep in mind and apply in all you write, the following rules :

1. Always use the period at the close of the sentence, unless it is a direct question.

2. Never use the comma unless it is necessary in order to make your meaning clear.

Learn to use short sentences. When you have completed a paragraph, study it carefully to decide whether each sentence is really a sentence ; that is, whether it has a definite subject and predicate. This purpose steadily adhered to will save much trouble later on.

Suggestion for the Use of the Minor Punctuation Marks. Use the exclamation point and the dash sparingly. Use the colon and the semicolon even less frequently.

A Guiding Principle in Punctuation. — The foregoing rules and suggestions may be embodied in one sentence. Study each sentence to note whether you have said just what you mean, and punctuate so as to bring out this meaning still more clearly.

Specific Directions for Punctuation

The specific directions given below are for reference in case of doubt, and are not intended to be recited :

Use of the Period. — 1. Use the period at the close of all sentences except direct questions.

2. Use the period after most abbreviations ; as, Dr., Mr., Messrs., Co., B.A., Sept., Tues., treas.

Exception. Where many letters and envelopes are to be addressed on the typewriter, it is proper to omit the period after abbreviations in the address.

Use of the Comma. — 1. Use the comma to indicate a slight pause or break in the thought of the sentence; as, And when he had spent all, there arose a mighty famine in that land.

2. Use the comma to set apart short parenthetical expressions; as, The contestants were satisfied, I am sure, with the decision.

3. Use the comma to set off nouns or pronouns used in direct address; as, Gentlemen of the jury, this is no ordinary case.

4. Use the comma to set off introductory expressions; as, Well, that ends it for me. Here, let me have a paper.

5. Use the comma to set off a nominative absolute construction; as, To tell the truth, I am against the proposition.

6. Use the comma to set off words, phrases, or clauses in the same construction used in series; as, Parse the nouns, pronouns, adjectives, and verbs, in the sentence just quoted.

Note. Some careful writers drop the comma after the word *verbs*, but all insist on the comma before *and*, in such sentences as the above.

7. Use the comma to separate the coördinate clauses or members of a compound sentence, connected by *and*, *but*, or *or*, expressed or understood; as, One traveler stood still, but the other advanced a few paces. One stood still, the other advanced.

8. Use the comma after a dependent clause which precedes the principal clause; as, Though he slay me, yet will I trust him.

Note. Where the dependent clause follows the principal clause, the comma is often omitted, especially in short sentences; as, I will come whenever you say.

9. Use the comma to set off a phrase or clause which adds to the thought already expressed; as, The Congressional Library, *situated in Washington, D.C.*, is a fine example of library architecture. The expression in italics is said to be *non-restrictive*.

When a phrase or clause modifying a preceding noun or pronoun is seen to be essentially a modifier restricting that preceding word, it is called a *restrictive* phrase or clause, and does not require a comma; as, Any man who makes such a statement as that is a traitor.

Distinction between Non-restrictive and Restrictive Phrases or Clauses. You may omit the non-restrictive phrase, *situated in Washington, D.C.*, without altering the sense. But if you omit the restrictive clause, *who makes such a statement as that*, you impair or change the meaning.

Non-restrictive Clauses. — a. Washington Irving, who possessed a genial and charming personality, soon became popular in England.

b. George Washington, who possessed to a remarkable degree the confidence of his associates, was elected first president.

Restrictive Clauses. — a. The large white house that has a fine avenue of trees leading to it is the one you seek.

b. Blest be the man that spares these stones
 And cursed be he that moves my bones.

— *Epitaph on Shakespeare's Tomb.*

10. Use the comma to set apart words or phrases used in pairs; as, Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.

— Supposed Speech of John Adams.

11. Use the comma to take the place of omitted words; as, This road leads to safety; that, to ruin.

12. Use the comma to set apart a short quotation, or similar expression; as, What he asked was, *Where do I come in?* The question that puzzled me was, *where the money had gone.*

13. Use the comma to set apart words that come in between the parts of a quotation; as, Come to-night, he said, and you will be welcome.

14. For the sake of clearness, use the comma to separate a long or involved subject from the predicate; as, The old brick house that stands at the bottom of the hill, was formerly mine. Whatever is, is right. — Alexander Pope.

15. Use the comma to separate adjectives or other modifiers coördinate in meaning ; as, He is an honest, hard working man.

Note. Do not use the comma, however, when the second adjective merely adds force or strength to the first ; as, He owns a fine black saddle horse.

16. Use the comma, even in short sentences, to do away with misapprehension ; as, Ever since, he has met every obligation.

17. It is proper to use the comma instead of the exclamation point after an interjection or exclamation ; as, Alas, he failed to see the approaching train. Look here, you may do that once too often.

Use of the Colon. — As ordinarily used, the colon is a mark of anticipation. Note the following uses :

1. Use the colon to introduce a long formal quotation ; as, The President's speech follows :

2. Use the colon by way of formal address in letters ; as, Dear Sir : To the President : To the General Public : To whom it may concern :

3. Use the colon to introduce an enumeration ; as, We hold these truths to be self-evident : that all men are created equal ; that they are endowed by their Creator with certain inalienable rights ; that among these are life, liberty, and the pursuit of happiness. — *Declaration of Independence.*

Remark. There is a growing disposition to use the comma instead of the colon, whenever this can be done without hindering clearness.

Use of the Semicolon. — Many good writers do not use the semicolon. Its use in long or involved sentences, however, is frequently necessary. Those who avoid its use do so by studying simplicity in the structure of their sentences. Note the following uses :

1. Use the semicolon to separate the members of compound sentences, if complex in structure, or if the clauses composing such sentences are not closely related ; as, As Cæsar loved me, I

weep for him ; as he was fortunate, I rejoice at it ; as he was valiant, I honor him ; but, as he was ambitious, I slew him.

— From *Julius Cæsar*, by William Shakespeare.

All the rivers run into the sea ; yet the sea is not full ; unto the place from whence the rivers come, thither they return again. — *Ecclesiastes* 1 : 7.

2. Use the semicolon after a statement followed by an illustration or example introduced by *as*, *namely*, *that is*, *for example*, and such words. You will note this use all through this set of directions, in each case where an example is given to illustrate or enforce the rule.

Observation. It is better for beginners in writing to break up a long sentence into two or more short sentences, closing each with a period. This will to a large extent do away with the use of the semicolon.

Use of the Exclamation Point. — Modern usage seeks to do away with the exclamation point, or to use it as little as possible. The following uses may be noted :

1. Use the exclamation point, if at all, after an interjection or an expression used as an exclamation ; as, Woe unto you, Bethsaida !

2. You may use the exclamation point to express bitter irony ; as, Yet this is Rome, that sat on her seven hills, and from her throne of beauty ruled the world !

— *Rienzi's Address*, by Miss Mitford.

Use of the Dash. — It is not advisable for young writers to use the dash. There are few cases where the comma will not do as well. You may, however, note the following suggestions for its use :

1. Use the dash to show an interruption of the thought, when this interruption is sudden or abrupt ; as, O weep for Adonais — he is dead ! — Percy Bysshe Shelley.

2. Use the dash, usually following a comma, to introduce an explanation ; as, Uncas was content with merely exhibiting his triumph by a quiet smile, — an emblem of scorn which

belongs to all time and to every nation. — James Fenimore Cooper.

3. Use the dash to set off a parenthetical expression; as,
And bless him also that he didn't keep
His great discovery to himself; nor try
To make it — as the lucky fellow might —
A close monopoly by patent right.

— John G. Saxe.

4. The dash may be used in addition to the colon, before a direct quotation, an enumeration, or a formal statement; as, There are three degrees of comparison: — positive, comparative, and superlative.

5. Some writers use the dash after the colon in formal address; as, My dear Sir: —, To the Honorable Board of Education: —

6. It is allowable to use the dash between words, phrases, or clauses, to indicate hesitation; as, Let me see — I am not quite certain where I put it — Yes, here it is.

Use of Quotation Marks. — There is a marked tendency to do away with the use of quotation marks, if it can be done without hindering clearness.

Exception. In long quotations, extending over more than one or two pages, it may be well to use one quotation mark at the beginning and one at the end of the quotation.

In case where it is thought desirable to use quotation marks, the following directions may be kept in mind:

1. Use quotation marks to indicate direct quotation; as, "Will you," said my companion, "please direct us to the railway station?" My companion said, "Please direct us to the railway station."

Note in cases like the first sentence quoted above, that where there is a break in the quotation, quotation marks must be employed to indicate this break.

2. You may indicate a quotation within a quotation by using double quotation marks for the entire quotation, and single

quotation marks for the inclosed quotation; as, He said, "I remember distinctly what she asked. She inquired, 'What are you doing there?'"

3. You may use quotation marks to indicate titles of books, names of periodicals, poems, musical compositions, paintings, and pieces of sculpture; as, Our class in English has just finished reading, "A Tale of Two Cities," by Charles Dickens.

Note. This may also be indicated by underlining the title, or when it is printed, by putting the title in italics: as, I do not care so much for Thackeray's *Vanity Fair*.

Use of the Apostrophe. — Note the following uses of this important point:

1. Use the apostrophe to form the possessive case of nouns. This is discussed on page 281.

2. Use the apostrophe to indicate the omission of letters or figures; as, O'er the dim waters falls a misty rain. December 1, '21, meaning 1921.

3. Use the apostrophe to form the plural of letters and figures; as, I know his 9's and 5's as soon as I see them. I cannot tell your n's and your u's apart.

Use of the Hyphen. — The following are the uses of the hyphen:

1. Use the hyphen between the parts of a compound word; as, Anglo-Saxon.

Note. The tendency to-day is to avoid hyphenating compound words where the meaning is perfectly clear without the hyphen; thus, army corps, apple tree, river craft.

2. Use the hyphen to indicate the division of a word at the end of a line.

Caution. In dividing a word by the hyphen, be sure to mark the syllables properly. Do not divide a word in the middle of a syllable.

Use of the Bracket and the Parenthesis. — Modern usage seeks to reduce this use to the minimum. The following uses may be noted:

1. Use the bracket or parenthesis to inclose explanatory matter; as, He studied this document (The Declaration of Independence) most carefully. It was in this year (1914) that the World War began.

2. Use the bracket or parenthesis to set off matter not essentially a part of the sentence; as, He gained from Heaven ('twas all he wished) a friend. — Thomas Gray.

EXERCISES IN PUNCTUATION

The instructor may dictate the examples and quotations given in this or other sections of the book, for exercise in punctuation.

List of Familiar Abbreviations

While it is a safe rule to use every effort to avoid abbreviations, it may be well to note the following list:

- A.B. from *artium baccalaureus*, bachelor of arts
- A.D. from *anno Domini*, in the year of our Lord
- a.m. from *ante meridiem*, before noon
- B.C. before Christ
- cir. from *circa*, *circum*, about
- cf. from *confer*, compare
- Co. company
- C.O.D. cash on delivery
- D.D. doctor of divinity
- D.D.S. doctor of dental surgery
- et al. from *et alii*, and others
- e.g. from *exempli gratia*, for the sake of example, for example
- etc. from *et cetera*, and the rest, and so forth
- et seq. from *et sequitur*, and the following
- f.o.b. free on board, either shipping point or destination;
thus in a shipment from Detroit to St. Louis, *f.o.b.*,
Detroit; or *f.o.b.*, *St. Louis*
- ibid. from *ibidem*, in the same place
- i.e. from *id est*, that is
- lb. from *libra*, a pound

M.A.	from <i>magister artium</i> , master of arts
MS. or · Ms.	manuscript; MSS. or Mss., manuscripts
N.B.	from <i>nota bene</i> , take notice
p.m.	from <i>post meridiem</i> , after noon
P.M.	postmaster
P.S.	from <i>post scriptum</i> , postscript
pro tem.	from <i>pro tempore</i> , for the time
q.v.	from <i>quod vide</i> , which see
q.v.	from <i>quantum vis</i> , as much as you wish
R.F.D.	rural free delivery
R.R.	rural route
R. R.	railroad
Ry.	railway
St., Str.	street
via	from <i>via</i> , by way of
viz.	from <i>videlicet</i> , namely
ult., inst., in correspondence,	from <i>ultimo</i> , <i>instant</i> , and <i>prox-</i>
prox.	<i>imo</i> , meaning last month, this month, or next month. Sometimes, however, it is better to use the English equivalents.

CAPITALIZATION

Capitalization Defined. — Capitalization gives prominence to important words by the use of capitals.

The following rules and suggestions for capitalization are not intended for recitation, but are to be used for reference :

RULES FOR CAPITALIZATION

1. Capitalize, that is, begin with a capital letter, the first word of every

(1) Sentence ; as, I saw the man distinctly ; James failed to return ; Why is he so slow ?

(2) Direct quotation ; as, He asked, Who is that ? It is Cowper who says, " O Solitude, where are thy charms ? "

(3) Line of poetry ; as,

Singing, she wrought, and her merry glee
The mock-bird echoed from his tree.

— *Maud Muller*, by John Greenleaf Whittier.

2. Capitalize the pronoun *I* and the interjection *O*.

3. Capitalize the name of the Deity, such as God, the Father, Jehovah. Put pronouns relating to Deity in small letter or lower-case, that is, not in capitals ; as, The Father seeketh such to worship him.

4. Capitalize the names of the months, and the days of the week. Do not capitalize the names of the seasons, except when personified ; as, September, Friday, spring, summer, autumn, and winter ; but, Come, gentle Spring !

5. Capitalize all proper names of persons, places, rivers, countries, mountains, races, sects, holidays, great historical events, epochs of time, plays, ships, and any words used to give special significance to a particular thing ; as, Chicago, Maine, Mount Washington, the Mississippi, the Atlantic, Steele High School, Boston Latin School, the National Biscuit Company, the Fourth of July, the Declaration of Independence, the Constitution of the United States, the Reformation, the Renaissance, the American Revolution, the Lincoln Junior High School, Fifth Avenue.

In ordinary reference, the Mississippi river, the Atlantic ocean, Sixth street, Fourth avenue, high school, algebra, rhetoric, English composition.

6. Capitalize adjectives formed from proper nouns, except where they are used so often as to become common. In the latter case, they are written in lower-case ; as, American, French, British, Democratic and Republican, when relating to the two great parties ; stoical, quixotic, republican, democratic, voltaic, macadam roads, china ware, manila rope, morocco leather, india ink, gothic type, roman type ; but the Roman type of architecture.

Note the following : President, presidential ; Senate, a senate, senatorial ; Congress, a congress, congressional ; Territorial, when relating to a territory of the United States, otherwise

territorial. Government, when referring to the National Government, otherwise lower-case. The State of Ohio, this State, the Secretary of State, when addressed; State's evidence.

Capitalize any synonymous title referring to the President of the United States, as His Excellency, the Chief Executive, and so on. Use lower-case for sections of States, as east-Illinois, western-Kentucky, central-Massachusetts.

7. Capitalize all important words in titles of newspapers, headings of chapters, names of magazines, poems, essays, books, and plays; as, *The New York Tribune*, *The Literary Digest*, *What I Know about Farming*, *As You Like It*, *The Yarn of the Nancy Bell*.

8. Capitalize all titles of office or honor, when used with the name; as President Woodrow Wilson, Governor Coolidge, Mayor Brown, Colonel MacGregor, Secretary Lansing.

9. Capitalize important nouns not ordinarily capitalized, if thought advisable, in poetry. This is most frequently done when the noun is personified; as,

Haste thee, Nymph, and bring with thee
Jest, and youthful Jollity.

— *L' Allegro*, by John Milton.

First Fear his hand, its skill to try,
Amid the chords bewildered laid.

— *The Passions*, by William Collins.

10. Capitalize the words north, south, east, west, and their compounds north-east, south-west, and so on, when they refer to sections of the country, but not when they refer simply to direction; as, North and South joined in revering his memory. He went west. He settled in the West.

11. Capitalize words denoting kinship, as, father, mother, when used by way of address, or with a proper name; as, Mother, where is my hat? She showed me a picture of Aunt Mary. My mother showed me a picture of my aunt.

EXERCISES IN PUNCTUATION AND CAPITALIZATION

The instructor may dictate the sentences found at the close of the Grammar section, and the quotations occurring in this section, as exercises in punctuation and capitalization. Additional exercises may be afforded from exercises or illustrations throughout the book.

APPENDIX B

GRAMMAR

Grammar Defined. — *Grammar* is the study of the forms of words, and of their relations to one another in sentences.

Essential Elements of the Sentence. — The essential elements of the sentence are the subject and the predicate.

The subject of the sentence is that of which something is affirmed or denied ; as, *The harvests* are ripe in the fields.

The predicate of the sentence is that which is affirmed or denied of the subject ; as, *Children play in the moonlight.* *They do not like darkness.*

The simple subject or predicate is the subject or predicate alone, without its modifiers ; as, *harvests, play, like.*

The complex or logical subject or predicate is the subject or predicate with all its modifiers.

In the sentence, *The greatest good to the greatest number* should always receive consideration, *good* is the simple subject ; *should receive* is the simple predicate ; the part in italics is the complex or logical subject, and the rest of the sentence is the complex or logical predicate.

Parts of Speech. — All words are divided into what are called *parts of speech*. In the sentence, *Alas, he received very little sympathy from friends or relatives*, all the parts of speech occur.

There are *eight parts of speech* : — the noun and the verb ; the pronoun and the adjective ; the adverb ; the preposition and the conjunction ; and the interjection.

Some writers include *the participle* as a part of speech, making nine in all.

A *noun* is the name of any person or place, or of anything existing in fact or in thought ; as, *John, barn, beauty*.

A *verb* is a word or group of words which asserts action, being, or state ; or which affirms or denies something of some person, place, or thing ; as, *John runs, we exist, flowers fade*.

A *pronoun* is a word used instead of a noun. Such words as *he, she, it; this, that; who, which, what; that*; and their compounds, are pronouns.

An *adjective* is a word used to limit, define, or describe a noun or pronoun ; as, *one, two, many, much; white, gray, beautiful, happy, tall, large, destructive*.

An *adverb* is a word used to modify the meaning of any part of speech except the noun or pronoun ; as, *quickly, happily, very, whenever, why, yes, no, not*.

A *preposition* is a word placed before a noun, pronoun, or verbal form to make a phrase modifying some other word or phrase. The noun, pronoun, or verbal form thus used is said to be *the object* of the preposition. Such words as *in, of, into, among, between, beside, behind, out of, and by*, are prepositions.

A preposition without its object becomes an adverb. In the sentence, He looked in the window, *in* is a preposition. Change the sentence to, He looked in, and the word *in* is an adverb.

A *conjunction* is a word used to join words, phrases, and clauses. These functions are illustrated in the following sentences :

(1) He was tied hand *and* foot. (2) To be *or* not to be, that is the question. (3) He came down to the shore *and* looked far out upon the sea.

The interjection is a word thrown into the sentence to express emotion. It has no grammatical connection with the other words of the sentence ; as, *Hark!* What was that noise?

Any word, phrase, or clause may be used as an interjection.

The *function* of a word, that is, *its use in the sentence*, decides what part of speech it is in that sentence. Thus, *white* is listed in the dictionary as an adjective, but in the sentence, Is there anything in the *white* of my eye? the word *white* is a noun.

In the sentence, Father asked me to open the door, but the door is open, the first *open* is a verb, while the second *open* is an adjective.

Expressions Used as Nouns. — Any word, phrase, or clause may be used as a noun, and when so used is known as a *substantive*. The following are examples of this usage, with the substantives in italics:

1. An adjective; as, The *brave* are generous.
2. An adverb; as, His *No!* was unhesitating.
3. A pronoun; as, *She* seemed perfectly satisfied.
4. A verb; as, *To be* is better than *to seem*.
5. A verbal noun; as, *Doing* is better than *promising*.
6. A prepositional phrase; as, *To the citadel!* they cried.
7. An infinitive phrase; as, *To conceal* the truth is wrong.
8. A clause, or a complete sentence; as, *Who goes there?* the sentry demanded.
9. Any part of speech, in sentences like the following: *Through* is a preposition.

EXERCISES IN NAMING THE PARTS OF SPEECH

The instructor may indicate the sentences at the close of the section on *Grammar*, and have the pupils name the parts of speech of each word in such sentences as may be selected. Note also instances where other expressions are used as nouns.

Points for Review. — The instructor in English may use or omit the following instructions or suggestions:

1. *The Formation of the Plural.* — The plural may be formed (1) by adding *s* or *es* to the singular; (2) by adding *en* to the singular; (2) by *changing the vowel* used in the singular.

(a) Write the plural of the following: Insect, domino, child, ox, mouse, woman, goose, island, lady, valley, echo, elf, crisis, box, brother, workman.

(b) Write the plural of the following: Mr. Williams, Mrs. Brown, 7, s, sheep, cupful, cup full, brother-in-law, knight templar, mirage, appendix, parenthesis.

2. *The Formation of the Possessive Case.* — The possessive case is formed: (1) in the singular, by adding (a) *the apostrophe and s ('s)*; or (b) to avoid unpleasant sounds, *the apostrophe only*; as, *government's, Mary's, conscience', Moses'*; (2) in the plural, (a) if it ends in *s*, by adding *the apostrophe only*; or (b) if it does not end in *s*, by adding *the apostrophe and s*; as, *boys', horses', women's, oxen's*.

Foreign words quoted unchanged, follow the English usage; as, *alma mater's*.

The apostrophe is omitted in the possessive case of personal pronouns; as, *his, theirs, its*.

Note the possessives in such expressions as, *Some one else's luggage, anybody else's wishes*.

EXERCISES IN THE POSSESSIVE, SINGULAR AND PLURAL

Write the possessive, singular and plural, of the following:

Allowance, workman, lady, woman, money, gypsy, hero, brother-in-law, knight errant, seraphim, company, automobile, garage, alumna, medium, I, he, they, her, you.

3. *Constructions in the Objective Case.* — The following forms of the objective case may be used: (1) the *direct object*, I want that *saddle*; (2) the *indirect object*; He gave *him* a present; (3) the *object of a preposition*; as, He looked to his *father* for *advice and counsel*; He went to the *city*; (4) the *adverbial objective*, with nouns denoting *time, distance, measure, or value*; as, I waited two *days* for him; That pony is worth two hundred *dollars*; (5) the *objective complement*; as, They crowned him *king*; (6) by *apposition*; as, He gave the letter to Dr. Jones, his

guardian; (7) the *subject* or *object* of an *infinitive*; as, I consider *him* to be guilty; I intend to pay him the *money*; (8) the *complement* of an *infinitive*; as, I consider him to be the guilty *man*.

EXERCISES IN THE CORRECT USE OF PRONOUNS

Choose the correct form of the words in the parenthesis, and use it in each case. Rewrite the sentences:

1. It is (*I* or *me*). It is (*we* or *us*). It is (*them* or *they*).
2. Every pupil must pay (*his* or *their*) way.
3. (*Who* or *whom*) will you invite? (*Who* or *whom*) did you see?
4. He is taller than (*me* or *I*). (*Who* or *whom*) shall I tell her called on her? Albert is as old as (*he* or *him*).
5. I had not heard of (*his* or *him*) coming.
6. Let everybody come to the office and buy (*his* or *their*) tickets.
7. I knew it was (*he* or *him*) as soon as I saw him. I knew it to be (*he* or *him*) by his voice.
8. Who is taller, you or (*I* or *me*)? Charles is taller than (*he* or *him*). What would you do if you were (*me* or *I*)?
9. Nobody in (*his* or *their*) senses fears such a thing.
10. Between you and (*me* or *I*), do not believe all that story.

EXERCISES IN THE CORRECT USE OF ADJECTIVES

Rewrite the following sentences and use the correct form:

1. How do you feel to-day? I feel (*good* or *well*).
2. Are bananas (*healthy* or *wholesome*)?
3. He does not feel (*good* or *well*).
4. He looks (*bad* or *badly*). He feels (*bad* or *badly*).

EXERCISES IN USING THE PRINCIPAL PARTS OF VERBS

Select ten verbs from the list given below, and put each of the three principal parts into a sentence, such as the following: (a) I *do* my work to-day. I *did* my work yesterday. I *have done* my work in the past. (b) I *stick* to my task to-day. I *stuck* to my job last year. I *have stuck* to my purpose for many years.

List of verbs: Have, know, determine, feed, find, affiliate with, seek, sing, swim, swear, begin, catch, do, am, ring, go, see, eat, build, intend, sting, forbid, bring.

EXERCISES IN THE CORRECT USE OF CERTAIN VERBS

Use the correct form of such verbs as *lie* and *lay*; *rise* and *raise*; *sit*, *set*, *seat*, selecting the proper term from the parenthesis:

1. Mary (*sits* or *sets*) at her desk.
2. The hen is (*setting* or *sitting*) on the eggs.
3. Cornelia, (*set* or *sit*) the table for lunch.
4. Mary, (*set* or *sit*) the pitcher on the stand.
5. Mother, has the bread (*rose*, *raised*, or *risen*) yet?
6. Will the bread (*rise* or *raise*) in time to bake to-morrow?
7. The sun (*sets* or *sits*) in the west.
8. It is time to (*lie* or *lay*) down to rest.
9. Tom, (*lie* or *lay*) the paper on the table.
10. You have (*laid* or *lain*) your pencil down on the desk.

Note. — *Lie*, *rise*, and *sit* are intransitive; *lay*, *raise*, *set*, and *seat* are transitive.

Uses of Shall and Will. — In the future tense, *shall* is used in the first person, and *will* in the second and third persons. As, I *shall* enjoy the trip, and I am sure you *will* enjoy it.

In expressing determination, *will* is used in the first person, and *shall* in the second and third persons. As, I *will* go, and so *shall* you.

For questions in the first person, *shall* is regularly used, *will* being ironical.

When you say, *Shall* I go? you ask for information, or for permission. If you do not intend to go, you say ironically, *Will* I go? meaning, Certainly not!

For questions in the second and third persons, the verb takes the form of the answer expected.

If you ask for information, you may say, *Shall* you sign this petition? and the answer is, I *shall*. If you request a signature, you say, *Will* you sign this? and the reply is, I *will*.

If you ask for information, you say, *Will* they go? and the answer is, They *will*. If you desire to have them go, you say, *Shall* they go? and the reply is, They *shall*.

Note the form of a military command from a superior officer: You *will* advance against the enemy at noon to-day.

The use of *should* and *would* corresponds to that of *shall* and *will*.

EXERCISES IN THE CORRECT USE OF SHALL, WILL, SHOULD, AND WOULD

Use the correct form in the following sentences, which are to be rewritten :

1. (*Will* or *shall*) you be at home this evening?
2. (*Shall* or *will*) I answer the telephone?
3. He (*would* or *should*) come if he were invited.
4. Tell me how I (*shall* or *will*) find his residence.
5. You (*will* or *shall*) enjoy this outing, and I too (*shall* or *will*) enjoy it.
6. What (*would* or *should*) you do in a case like this?
7. You (*will* or *shall*) be pleased to hear the news.
8. John telegraphs that he (*will* or *shall*) arrive to-night.
9. I think I (*shall* or *will*) take a walk. (*Will* or *shall*) you go with me?
10. I (*will* or *shall*) go. You (*shall* or *will*) not go. I forbid it.
11. (Intention.) (*Shall* or *will*) you go to the city?
12. (Determination.) I have already asked you once. (*Shall* or *will*) you obey me?
13. If I (*would* or *should*) do that, I certainly (*would* or *should*) regret my action.
14. What (*would* or *should*) you do in a case like this?

Words Often Misused. — It is important to distinguish between the following verbs: *can* and *may*; *learn* and *teach*; *bring*, *take*, and *fetch*.

Can relates to ability, while *may* relates to permission. If you ask, *Can* I go? you question your ability. If you ask, *May* I go? you request permission.

It was an apt reply made by a farmer lad, when a very fat man asked, Can I go through that gate? and the boy answered, I guess so. A big load of hay just passed through.

You *learn* a thing for yourself. Some one else may be able to *teach* you something. He may *teach* you, but you must *learn* it for yourself.

You *bring* a thing from a farther point to a nearer point. You *take* it from one point to another. You *fetch* a thing when you *go and bring it*. You say to a lad standing at your side, John, *fetch* me that. You request him to *go and bring it*. You say to a boy who stands by the well, Tom, *take* that dipper, and *bring* me a drink of water, if you please.

ELLIPSIS

Ellipsis. — Ellipsis is the omission of some important part of the sentence. The part thus omitted is said to be *understood*.

This omitted part should be easily supplied by the mind of the reader or hearer. The following are examples of ellipsis :

1. The entire sentence, except one important word, may be omitted ; as, *Fire!* The sentence is, This house is on fire !
2. The subject or predicate may be omitted ; as, *Present*, at rollcall, means, (John Smith is) present.
3. The subject of an imperative is usually omitted ; as, (You) *halt!*
4. The sign *to* of the infinitive is omitted after such verbs as *bid*, *dare*, *let*, *make*, *may*, *need*, and *shall* ; as, His sister made him (to) come. His mother bade him (to) desist. Let him (to) go.
5. The relative pronoun is often omitted, whether used as the subject or the object of a verb ; as, 'Tis distance (*that*) lends enchantment to the view. This is the farm (*that*) I bought.
6. A verb in the infinitive is often omitted ; as, Will you return in time? I shall do my best (*to return*).
7. A conjunction introducing a subordinate clause is frequently omitted ; as, He insists (*that*) he is prepared.

8. A conditional clause is often omitted; as, I shall be pleased to receive your application (*if you see fit to make it*).

9. The principal verb, used after the auxiliary, is sometimes omitted; as, Who knows this lesson? I do (*know it*).

10. Both the preposition and its object may be omitted; as, I paid that note on the very day (*on which*) it was due.

11. A participle is often omitted; as, The station once (*being*) established, many shippers will use it.

12. A noun or pronoun modified by a possessive may be omitted; as, Where did you buy this candy? At Smithson's (*store*).

13. After *than* and *as*, used as conjunctions, the verb may be omitted; as, He is taller than you (*are*). I can do that as well as he (*can do it*).

Syntax. — Syntax deals with the arrangement of words, and their construction in sentences, according to the rules of established usage. Syntax includes the following relations between words :

1. Certain words, as nouns, pronouns, and verbs, are used as the *principal elements* in sentences. Other words are said to *limit or modify the meaning of words*. Thus adjectives and participles are said to modify the meaning of nouns or pronouns, while adverbs are said to modify the meaning of verbs, adjectives, participles, and other adverbs.

2. Transitive verbs in the active voice are said to *govern their objects*.

3. Nouns are said to *agree with* other nouns, when in apposition with them, taking the same case. Pronouns are said to agree with their antecedents in person, gender, and number. The case of pronouns depends on their use in the sentence.

4. Prepositions are said to show the relation of their objects to other words. They are said to *govern their objects*.

5. Conjunctions, conjunctive adverbs, and relative pronouns connect sentences and parts of sentences. When they join elements of the same kind, they are used *coördinately*. When they join on modifying elements to the words, phrases, or clauses they modify, they are used *subordinately*.

6. Verbs are said to agree with their subjects in person and number.

7. Infinitives, participles, and gerunds are used without reference to a subject noun or pronoun.

8. Certain words, such as *expletives* and *interjections*, are used *independently*; that is, without grammatical connection with the rest of the sentence.

Syntax of Nouns. — A noun or pronoun used as the subject of a sentence is said to be in the nominative case; as, *Alexander* conquered the world.

1. *Errors to be avoided.* — (1) Whom (not *who*) do you think I saw this morning? (2) He and I (not *him and me*) are partners.

2. A noun or pronoun used as the predicate of a sentence, where the verb is used as a copula, is in the nominative case; as, *Hamilton* was a great *statesman*. Happy are *they* who do their duty.

3. A noun or pronoun *used independently*, in direct address or in exclamation, is in the nominative case. This is said to be the *nominative independent*; as, *Gentlemen*, come in. *Mary*, why did you do that? Good *heavens!* that was a narrow escape!

4. A noun or pronoun used to explain the meaning of another noun or pronoun, *meaning the same person, place, or thing*, is said to be in the same case by *apposition*; as, I, *John*, write these things to you. They condemned *Socrates*, an innocent

man, to death. Did he, an American *citizen*, do a deed like that?

5. A noun or pronoun used to explain the meaning of another noun or pronoun *denoting a different person*, place, or thing, is said to be in the possessive case; as, This is *Martin's* farm. That is *his* book.

The possessive case is said to denote *possession*, and to limit or modify the meaning of the word to which it refers.

Errors to be avoided. — Do not use the apostrophe with possessive pronouns; as, That field is yours (not *your's*). That flag is theirs (not *their's*).

6. Nouns denoting *time*, *distance*, *measure*, or *value* are said to be in the objective case without any governing word. This use is called *the adverbial objective*; as, That road is eight *miles* long. John is ten *years* old. That horse is not worth seventy-five *dollars*.

7. A noun used with a participle, expressed or understood, to express the time, cause, or circumstances of an action, is said to be in *the nominative absolute*; as, *Spring having come*, the meadows were covered with verdure. *Peace having been declared*, hostilities ceased.

Errors to be avoided. The Dangling Participle. — This use omits the noun to which the participle refers, making the participle seem to refer to the subject of the sentence. This error is shown in the following sentences: *While walking to school*, a funeral procession passed by. *Starting off again*, the house soon came into view. *On awakening next morning*, the train was near Buffalo.

Syntax of Pronouns. — 1. Where the antecedent is a collective noun, the pronoun should be singular where the noun is used collectively; as, The mob changed *its* mind. Congress declared *its* purpose. If the purpose or thought is not unani-

mous, the pronoun takes the plural; as, The committee stood three to two in *their* report. The jury were divided in *their* verdict.

2. Where the antecedent is an indefinite pronoun, such as *each, every one, everybody, nobody, anybody, some one*, and so on, the pronoun generally takes the *masculine gender*; as, Every one has a right to *his* own opinion. Nobody cared to risk *his* judgment. Each is *his* own best interpreter of such an incident.

Errors to be avoided. — (1) Almost anybody has his (not *her*) plans for the holidays. (2) Has anybody lost his (not *her*) book?

3. Where there are two or more antecedents of different genders, or where the gender of the antecedent is uncertain or indefinite, the pronoun takes the *masculine*, as, Each pupil, boy or girl, did *his* best.

Errors to be avoided. — Not one of us knows his (not *her*) future. No one likes to hear his (not *her*) faults spoken of.

Syntax of Verbs. — 1. The verb in the predicate agrees with its subject nominative in person and number; as, The American divisions advanced to the attack. The verb *advanced* is said to be in the plural to agree with *divisions*.

Errors to be avoided. — (1) Were (not *was*) you present at the opening exercises to-day? (2) Twenty-five pupils were (not *was*) absent yesterday.

2. When two or more subjects are connected by *and*, the verb is in the plural. When they are connected by *or* or *nor*, the verb is in the singular; as, The boy and the girl *were* both injured in the runaway. Tom or Dick *is* outside, waiting for you.

When, however, it is obvious that reference is made to but one person or thing, the verb takes the singular; as, That wheel and axle *is* very useful. For a laggard in love and a dastard in

war *was* to wed the fair Ellen of brave Lochinvar. — Sir Walter Scott.

3. The direct object of a transitive verb in the active voice is in the objective case; as, I saw *James* yesterday. I know *her* very well.

Errors to be avoided. — (1) Fanny says she saw you and me (not *I*) yesterday. (2) Whom (not *who*) did you appoint yesterday? (3) Him (not *he*) who was once my friend, I will not quickly turn against.

Syntax of Prepositions. — The preposition is followed by a noun or pronoun in the objective case.

Errors to be avoided. — (1) Between you and me (not *I*), you cannot count on his friendship. (2) Whom (not *who*) are you referring to? (3) He gave a dollar to both him and me (not *I*).

The Sequence of Tenses. — By the sequence of tenses is meant the relation of the verbs in subordinate clauses to the verbs in the principal clauses, so far as tense is concerned. This is also spoken of as the *harmony of tenses*.

Usually the tense of the subordinate clause changes when the tense of the principal clause changes; as, I *think* he *is* going. I *thought* he *was* going.

Errors to be avoided. — (1) Where did you say my book was (not *is*)? (2) Whose hat do you say this is (not *was*)? (3) Of what State did Amelia say Boston was (not *is*) a chief seaport?

In writing complex sentences, study the tenses in both the principal and subordinate clauses to discover the tenses that will best serve to bring out your meaning. Note the following: I feel that he is right. I felt that he was right. I shall always feel that he was right. I thought he had been present.

I am not what I was; I am not what I should be; I am not

what I would be ; I am not what I shall be ; but by the grace of God, I am what I am. — John Newton.

If I can borrow a saddle, I shall ride out with you. If I could borrow a saddle, I should ride with you. If I should get a dollar, I would buy that book. If I can buy it, I will. If I could buy it, I would. If I could have bought it, I should have. If I can, I may. If I may, I shall.

If I had two pencils, I should lend you one. If I had had two pencils, I should have lent you one. If I were afraid, I should retreat. If I was afraid, no one knew it.

Indirect Discourse. — Where you state what some one else says or thinks without giving his exact words, you use what is termed *indirect discourse*. If you say, He asked, What do you want? you employ *direct discourse*. If you say, He asked what I wanted, you use indirect discourse.

Examples of Direct Discourse: The doctor said, *I will be there this afternoon*. Edwin telegraphed, *I shall be home this afternoon*. He said, *Look for me to-night*. His command was, *Load your rifles with ball, and fire when I give the word*.

EXERCISE IN USING INDIRECT DISCOURSE

Rewrite the sentences given above, and put the subordinate clause into indirect discourse.

Idiomatic Usage in English. — There are a number of forms of expression peculiar to English, which are contrary to common grammatical usage, and which are said to be idiomatic. Note the following *idiomatic expressions*:

1. The possessive may be used without the noun ; as, That book is *mine*. Harper's publish that edition.

2. The possessive may be used after the preposition *of* ; as, That seems to be a habit of *his*. That is an old friend of *mine*.

3. The words *it*, *there*, and *now* are used as *expletives*, to introduce a sentence ; as, *It is raining.* *It* is possible that I am mistaken. *There* was a man named John. *There* were a good many students present. *Now* Barabbas was a robber. Expletives have no grammatical relation in the sentence.

4. The word *the* is used with the comparative to express the degree of difference ; as, *The more* I see of him, *the less* I admire him. *The more* you get, *the more* you seem to want.

5. The following words are worth noting: (1) *As* has several uses: (a) *As* may be used as a relative pronoun; as, Such men *as* applied for positions were enrolled. Such passengers *as* were injured were given "first aid." (b) In comparisons, *as . . . as*, follows affirmative statements, while *so . . . as*, follows negative statements; as, *As many as* believed were baptized. These did not present *so* good an appearance *as* the others. (c) *As* is used as a conjunction implying manner or comparison; as, He studied stenography *as* an amateur.

(2) *But* has several uses: (a) *But* is used as a relative pronoun; as, There is no one *but* will acknowledge his worth. (b) *But* is used as a conjunction; as, Many are called *but* few are chosen. Charles may go, *but* Mary will remain. (c) *But*, *save*, and *than* are used as prepositions; as, All *but* three of the sailors were drowned. All the men *save* Williams mutinied. Washington, *than* whom we know no greater patriot, refused to be made dictator.

Errors to be avoided. — (a) I don't know *as* I care to go. (b) I only want *but* a dollar.

(3) Certain words are said to be *correlative*. That is, they are generally used together; as, *either . . . or*, *neither . . . nor*, and so on. As, *Either* he *or* I will go. A thing is said to be lukewarm, when it is *neither* cold *nor* hot.

EXERCISES FOR PRACTICE

The following exercises may be used at the discretion of the instructor in English. If it is not deemed advisable to use all of them, a few examples may be selected. The purpose is to afford a variety of construction.

The pupil should be able to tell the part of speech of each word in a sentence. It is not advisable, however, to go much into details in parsing or analysis. It may be well to inquire into the chief grammatical function of some of the more important words, especially where such inquiry will better enable the student to use good English. It frequently happens that in a sentence there is some one word worthy of study, or that some one function of that word is worth noting.

It is not necessary for the pupil to diagram sentences; but a simple diagram will frequently afford the solution of grammatical difficulties with but little effort.

1. I do not know where to begin.
2. He asked, Is there anything I can do?
3. He inquired if there was anything he could do.
4. If he comes to-day, I shall go back with him.
5. If he had come yesterday, I should have returned with him.
6. Go where glory waits thee.
7. On with the dance!
8. Silver and gold have I none; but such as I have give I unto thee.
9. He had no resources but those which nature afforded.
10. I know no other way to do.
11. I live to dye and dye to live. The longer I live, the better I dye; and the more I dye, the better I live. — *Advertisement of a Dyeing Company.*
12. I come not here to talk.
13. Tell me where I can get articles like these.
14. Why he acted as he did is a mystery.
15. The clock struck three.
16. There was no chance for him.
17. I do not claim to speak for anybody else, but I know what I shall do.
18. Ye call me chief, and ye do well.
19. I want what I want when I want it.
20. They lived side by side.
21. If I had moved to the country, I should have notified you. If I return to town, I shall buy that property.
22. He asked, Can I assist you? He asked if he could assist me.
23. Humanity is a noun, but humane is an adjective.
24. The jury showed

its honesty. The committee declared their purpose in different ways. 25. He cares naught for anybody else's wishes. 26. She gave him a glance that indicated her hostility. 27. Finding a thing does not make it yours. 28. I laugh at such threats. 29. I fear neither him nor his. 30. Come where pleasure lingers. 31. I may go yet; but if I had known I might, I should probably have gone yesterday. 32. To be candid with you, I may go. In fact, I shall go. 33. There is a land of every land the pride.

34. Wouldst thou hear what man can say

In a little? Reader, stay.

Underneath this stone doth lie

As much beauty as could die.

— *Epitaph on Elizabeth*, by Ben Jonson.

35. O talk not to me of names great in story ;

The days of our youth are the days of our glory.

— George Gordon, Lord Byron.

36. Once, as they sat by their evening fire, there silently
entered

Into their little camp an Indian woman, whose features

Wore deep traces of sorrow, and patience as great as her
sorrow.

— From *Evangeline*, by Henry Wadsworth Longfellow.

37. Hear the sledges with the bells —

Silver bells !

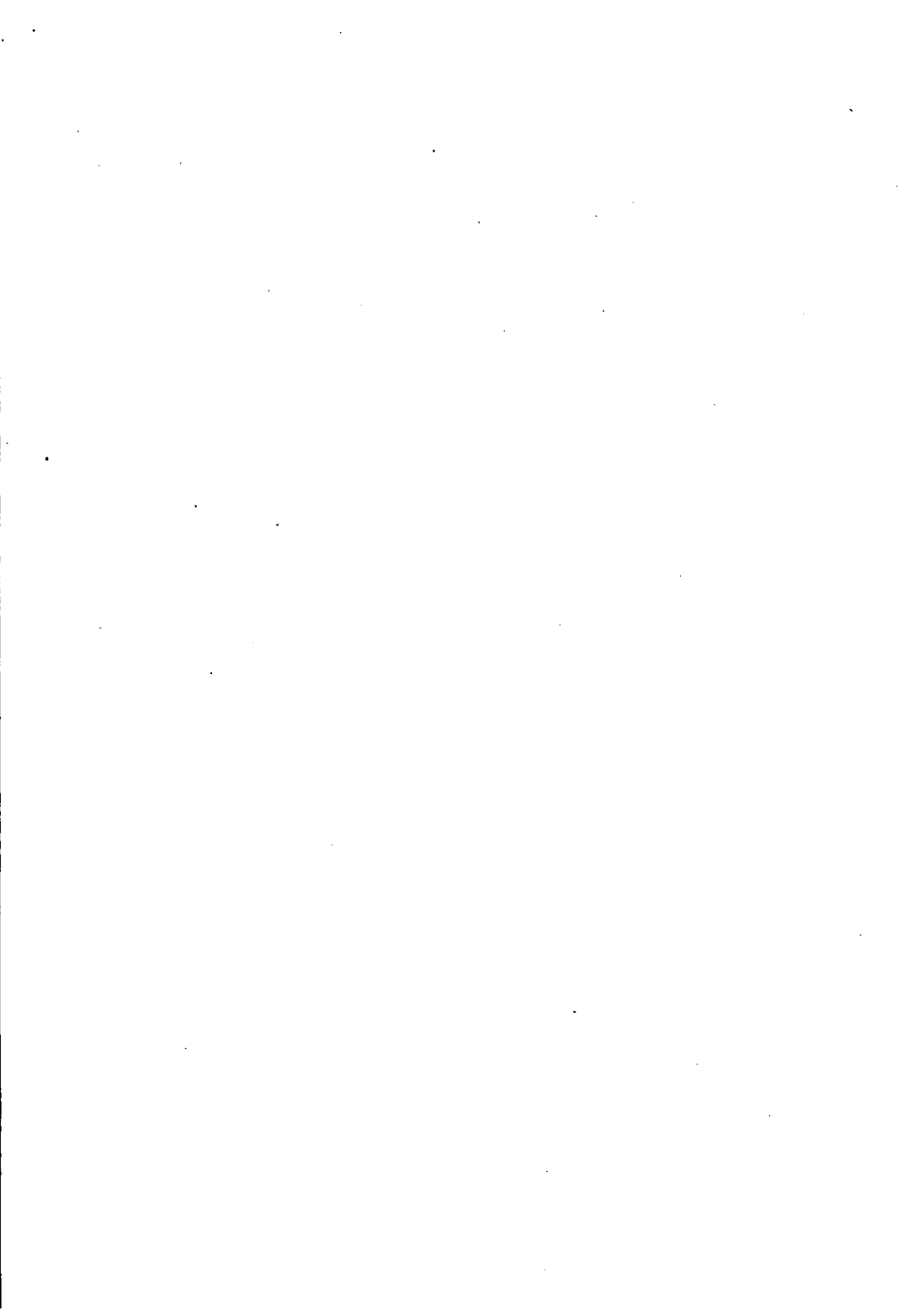
What a world of merriment their melody foretells !

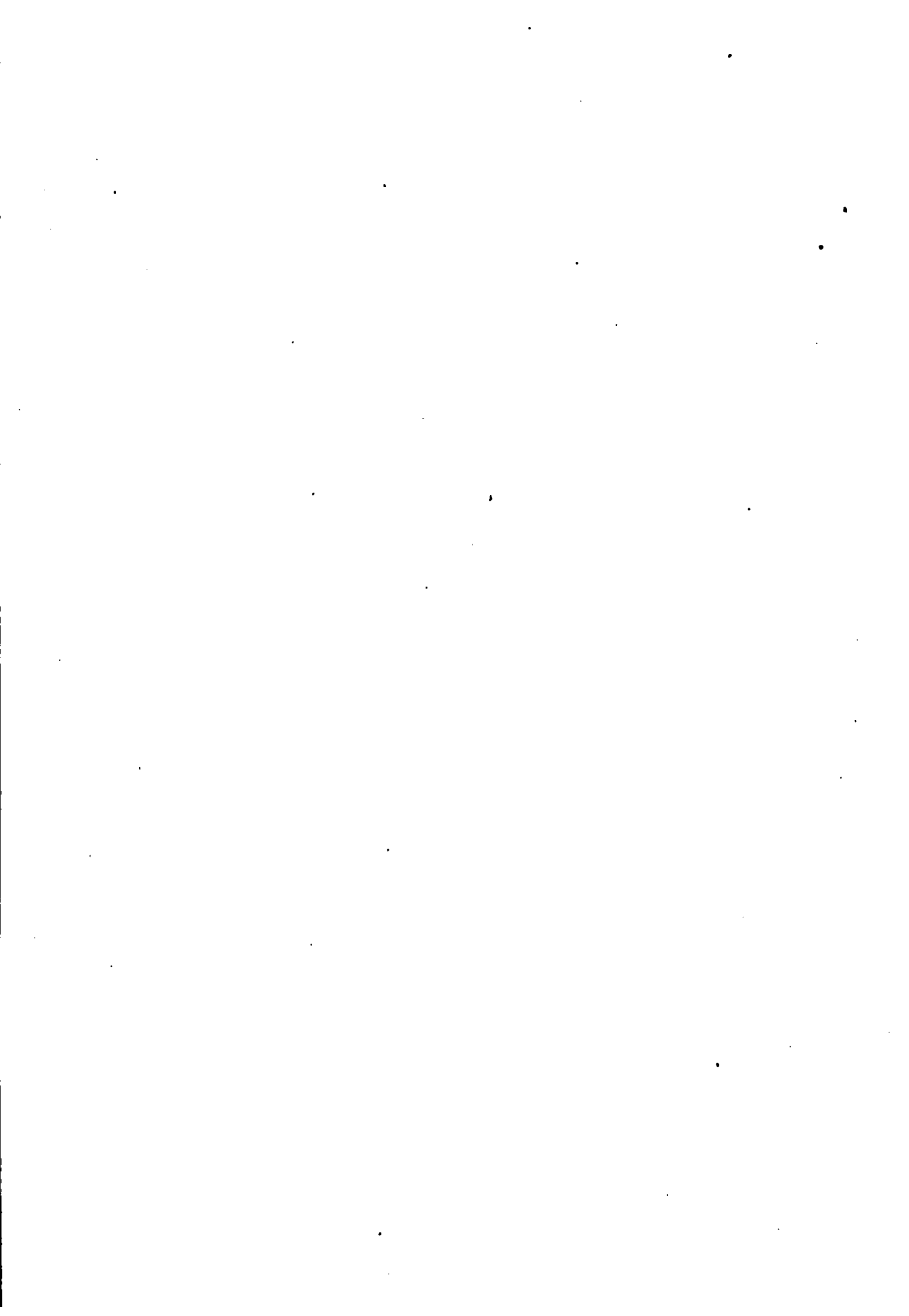
— From *The Bells*, by Edgar Allan Poe.

38. Of all sad words of tongue or pen,

The saddest are these, It might have been.

— From *Maud Muller*, by John Greenleaf Whittier.









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